

THE

# digest



*Two Houses by Walter Stumpff. Lent by Corcoran Gallery to Colorado Springs Exhibition (See Page 10)*

THE NEWS MAGAZINE OF ART

CENTS



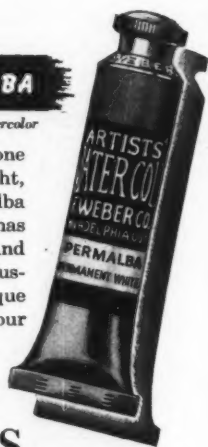
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## Los Angeles Events

By Arthur Millier

LOS ANGELES: — Summer exhibitions are legion this year, with many of this region's scattered art galleries featuring group shows of works by local artists. The Modern Institute of Art, Beverly Hills, provided different fare when it showed a rather dispirited selection of paintings from the Art Institute of Chicago's abstract and surrealist American art exhibition. Although Dan Rich came out to open the affair, few people enthused over it. Collector Stanley Barbee, however, bought three pictures including John Ather-ton's fine *Small Construction*.

Another gallery at the Institute contained a 25-year retrospective of paintings by Knud Merrild, showing his development from cubism through surrealism to *flux*, a way of painting abstractly with pigments which flow a long time before settling into strange, partially artist-controlled patterns. Adjoining these were an astonishing array of free designs, some drawn or painted, others cut in wood with a bandsaw or modeled in plastic, all by Sculptor Jan de Swart who explains he is seeking a graphic language while exploring tools and mediums.

Master printmakers have had good shows. One, of 96 Daumier lithographs, will remain all summer at the Henry E. Huntington Library, chosen from its collection of 2,000 prints. An anonymous local collector lent two large shows of Durer's prints to the Los Angeles County Museum, one of woodcuts, the other copper engravings.

Susi Singer's exquisite and gay ceramic sculpture made such a hit in June at the Francis Taylor Galleries that it was held through July. *Time's* story on Augustus John led Taylor to show his rich collection of the British artist's paintings and drawings during the same period. Paquerette Pathe, former Joos Ballet dancer, showed lively ceramic figures and Jay Rivkin, former dress designer, exhibited good painted tiles, at the Chabot Gallery this past month.

The 2nd annual national exhibition of art by veterans, sponsored by a Legion Post and the Santa Monica Art Association, consisted mainly of work by students and amateurs. Evidently artist-veterans are now just artists.

A show of five Southern California artists at the Los Angeles Art Association was especially notable for acquainting us better with the amazingly detailed drawings of Armenian-born Jirayn Zorthian.

Gallery gossip: Painter Boris Deutsch has opened an art gallery on the popular La Cienega Blvd. His first show was of his own paintings (Critic Jarvis Barlow bought a fine one) and sculpture by Harold Gebhardt. His second, now on, features works by seven local moderns, among them Lorser Feitelson. Feitelson is out of Mid-20th Century Art Gallery, now directed by Painter Myron Nutting, and was in New York last month lining up exhibits for a long-range program of shows to be staged at Art Center School.

The Art Digest



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**The Art Digest**

Vol. 22, No. 19

August 1, 1948

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**Remembers German Victims**

SIR: Do not reproach yourself for being an inaccurate prophet regarding the exhibit of German Art at the Metropolitan Museum. The explanation has nothing to do with art. It was the protest of anguished hearts remembering the little French, Belgian, Holland, British, Czech, Polish, Jewish, Norwegian, Danish, Russian children, etc., who were tortured, killed, maimed, starved, orphaned, left tubercular, diseased, rachitic, and psychotic through the terrible suffering they were subjected to by the Nazis and through the deprivation of food that was carted away to feed the Germans during the war. Your estimate of an attendance of 1,000,000 would have been accurate had the benefits of this exhibit been extended to the little victims of the Nazis as well as to the apt heirs of their ideology. New York remembers. New York is a city with a heart. Washington? The policy of coddling the Germans has become Washington policy—as the Nazis anticipated. Washington forgets the quarter-century resurgence of German fury: 1914, 1939, 1964?

May I prove a worse prophet than you!

—MRS. GEORGETTE DURAND GARDINER,  
New York City.

**We Are Sorry**

SIR: I was pleased to learn that my painting *Wire Forest* was reproduced on page 12 of the July 1 issue of ART DIGEST. I wish, however, to inform you that it is printed upside-down. Contrary to most verbalization about modern painting "looking equally well in any position," this one was painted to be seen from one view.

—RICHARD KOPPE, Chicago.

**Hoosiers Protest**

SIR: In the June 1 Digest we noted an article about us, by C. J. Bulliet of Chicago, which he secured from some other source than ourselves and which contains some serious inaccuracies. For instance, he stated . . . "turned it over . . . to a group of Indianapolis capitalists and art lovers." . . . We have no idea to whom Mr. Bulliet refers as "Indianapolis capitalists," as our Association is supported by thousands of patrons in groups and by

[Please turn to page 30]

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# PEYTON BOSWELL

## Comments:

### To My Patrons

CONTINUING a custom started two decades ago, this issue carries the annual list of ART DIGEST Patrons—a listing of those whose loyalty to the magazine has taken the form of long-term renewals of their subscriptions since last August. This is the most sincere and most valuable vote of confidence any editor can ask, and it provides the only means of subsidy the DIGEST has ever received. Because of this confidence and assistance it can be said with truth that the ART DIGEST belongs to its readers, for without this support the printer could not be paid.

I realize that many of these readers do not approve entirely of the contents of any given issue, but they are broad-minded enough to acknowledge that we are working to provide them with an honest, unbiased *news-magazine* of art events in America—and not just a trade paper representing one narrow segment of art thought. Unlike the ostrich, they want to know what is taking place in the art world around them.

There are three classes of ART DIGEST Patrons: 1—Those who have subscribed for life by contributing \$35; 2—The Biennial Patron, or those who have sent \$10 or more in gift subscriptions, usually at Christmas; 3—The Annual Patron, those who have renewed their own subscriptions for two years or persuaded a friend to join the circle. To these readers my staff and I publicly extend our thanks (see pages 23, 24, 25 and 26). It is encouraging to know that so many art-lovers have retained their sense of relative values in this conflict-torn period.

### Trustee-itis

THE CHIEF OCCUPATIONAL HAZARD for the directors of America's 179 art museums is not the long hours nor the underpay; it is an unnecessary evil commonly diagnosed as "trustee-itis"—whereby a group of public spirited citizens first select a trained director to run their museum and then make his life hell-on-earth by not letting him run it. The latest to fall victim of this combination of social ambition and frozen opinion is Paul Parker, director the new Des Moines Art Center.

Less than six weeks after the formal opening of this beautiful and functionally modern building, Parker tendered his resignation. For the past three years, following a brilliant career at Colorado Springs, he had labored to transfer this first post-war U. S. museum from blueprint to stone with the mortar of \$700,000; Saarinen was the architect, and there were strong hopes that Des Moines would attain a position of liberal leadership in the Midwest comparable to Chicago, Minneapolis and the University of Iowa.

Then, last fortnight, the blow fell and the expectant art world was shocked. Had reaction against the more creative art of our times grown so powerful? Parker writes that the immediate cause of his resignation was "a complete disagreement between the Edmundson trustees and myself regarding the art acquisition policy. It is taken for granted in the museum profession that art works will not be acquired without the director's recommendation." The acquisition in question was the gift of a painting by Frank Brangwyn, whose dreary murals "decorate" New York's Radio City.

No successor to Paul Parker has been named at this writing. Let us hope that Des Moines does not repeat the tragedy

of Terre Haute. In the latter city an art-lover named Swope bequeathed \$1,000,000 to establish an art center; John Rogers Cox, a young progressive director, was engaged and the Museum made a fine start, earning national recognition. The inevitable art politics intervened; Cox resigned and his acquisitions were mostly shelved (works by William Zorach, Gladys Rockmore Davis and Russell Cowles were re-sold because they were female nudes). Today the museum is more historical than artistic.

The trustee set-up at Des Moines is unusually complex, with two groups sharing authority and confusion. However, there is always a chance for a workable solution, provided the numerous trustees submerge their individual aesthetic prejudices for the greater good of the community. The loss of Parker may furnish an incentive to make the Des Moines Art Center the vital institution it was planned to be. Perhaps Des Moines can set an example that will help lift from the toiling shoulders of other museum directors the enervating weight of "trustee-itis." Maybe, then, other trustees will realize that they could never run their own businesses amid such divided authority, and release other directors from wasting their energy tipping tea-cups.

None of this, however, will ever be accomplished by filling museum galleries with outmoded decorations and heirlooms from neighboring attics—just to pat the pride of an important trustee. Under our system of private enterprise, the support of the private trustee is of supreme importance to the growth of American art museums, but more of them should remember the modesty of Andrew Mellon who prohibited the use of his name on our National Gallery in Washington.

### Another Comment from Morris

EVER SINCE a group of artists hired a hall at the Museum of Modern Art, argued about freedom of expression and panned the devil out of the critics, one of the participants, George L. K. Morris, and I have been indulging in a lively exchange of comment. Because the discussion has been conducted with good nature and respect for each other's opinion, something constructive may emerge. As an example I wish to quote the following excerpt from Mr. Morris' latest letter:

"I find your conclusions a little abrupt, but your final suggestion about a new magazine 'that specializes in serious aesthetic criticism and ideas' has given us considerable encouragement. Such a plan has long been under discussion, for it is our conviction that there is a new generation among art writers (as there is among painters) for whom modern art is a completely natural language. Last winter in Paris I encountered several writers (some in their early 20s) who approach the subject in a serious way for which there would be scant outlet in New York. And I think it essential to follow your suggestion of a 'professional editor.' However, the *New Republic* format might be inadequate: to my mind an art magazine must have pictures. Here we come to the familiar financial barrier that has held us up so long; now-a-days there seems to be more than ever a lack of co-ordination between subsidy and quality."

To George L. K.: How about a slick-paper insert?

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The Art Digest

# THE ART DIGEST

Vol. 22, No. 19

The News Magazine of Art

August 1, 1948



The Big Rock: DONALD ANDERSON. \$250 Watercolor Prize.



Street in Motion: JOYCE TREIMAN. \$250 Prize

## Youngsters Take Top Honors in Second Northwest Territory Annual

By Lester Burbank Bridaham

EIGHT OF the twelve awards (totalling \$3,000) in the 2nd Old Northwest Territory Art Exhibition, on view from August 13 to 22 at the Illinois State Fair in Springfield, go to painters and print-makers in their twenties—the majority of them unknown. The prize-winners' work runs the gamut from the almost purely abstract to the simplified primitive and is both strong and sensitive. They are the choice of a mature and seasoned jury, from 756 works submitted by artists born or living in the five states of Illinois, Indiana, Michigan, Ohio, and Wisconsin. Among the 100 paintings and prints are 59 oils, 24 watercolors, and 17 etchings, engravings, serigraphs and lithographs.

The distinguished jury included painter Max Weber; Lester D. Longman, head of the Art Department, State University of Iowa; and painter Jean Charlot, head of the School of the Colorado Springs Fine Arts Center. These men were excited about work which bore the imprint of a new and original outlook or which reflected the artist's intense and direct study of nature.

The jury met in Decatur, an old Illinois prairie town on the Sangamon River, associated historically with the young Lincoln, and currently with the thriving soy bean and corn products manufactured at the local plant of the Staley Company. They worked in one of the barracks at the rear of the Student Union Building of Millikin University, surrounded by tall elms and the trailers of veterans and their families. In the short intervals of rest in the exacting two days' work of winnowing, the jury was entertained at the Decatur Art Center, an old man-

sion of the year 1863, which flanks three residences in Frank Lloyd Wright's early monumental style.

The prize winning paintings ranged from the solidity of Mathew Broner's portrait, through Kenneth Nack's large, rich abstraction and Donald Anderson's sensitive naturalism, to Charles Harper's simplified primitivism.

The first award of \$1,000 went to 24-year-old Mathew Broner, of Detroit, for his *Portrait of a Woman*, with a rich red background, yellow hair and a warm grey and pink shirtwaist. This is the first time Broner has been awarded a prize. Mr. Weber was particularly

Portrait of a Woman: BRONER  
\$1,000 First Prize



pleased with this painting and he gave his reaction to it in these words:

"In the midst of turmoil and isms, this young man has brought to the fore the real purpose of art—to bring poetry, vision and elegance to painting. It is important that the prizes go to the artists whose work deserves to be encouraged. This young artist brings all that is wholesome into his work and along with it a maturity that is a credit to his age. The work he is doing deserves to be encouraged." Jean Charlot stated in his comment: "I like the unity expressed in this artist's work." And Lester Longman found: "This painting is a cultivated, sophisticated statement."

The second award of \$500 went to 25-year-old Kenneth Nack of Chicago, former student at the School of the Art Institute, for his *Subway No. II*, a powerful abstract design of black towers, red lights, and flat tones in grey, tan and black. Weber said of this picture: "We are in an era in which abstract art has made a place for itself, and this is a beautiful example." Longman observed: "It is hard to do a personal abstraction, and this is a very successful one." Charlot remarked: "This abstract is a 'meaty' thing."

The third award of \$250 was given to 28-year-old Hal Lotterman, on the staff of the Art Department of the State University of Iowa, for his oil painting *Introspection*, a large, broadly painted composition of the artist in his studio, expressed in tones of green, red, blue and black resulting in a monumental, sculpturesque effect.

Joyce Treiman, of Winnetka, 26 years of age, was awarded a \$250 prize for her oil painting *Street in Motion*, a

[Please turn to page 29]



*Projecting Planes: I. RICE PEREIRA*  
In Toledo's Summer Annual



*Sound in the Mulberry Trees: SHAHIN*  
Bought by the Smith College Museum

## Contemporary Art, Artists and Museums in the U. S. A.

AFTER A LONG CYCLE of neglect, almost everyone is playing a serious game of "Lo, the poor artist." The years of the long haired creative genius starving in a garret as the picturesque hero of fiction have given way to a more practical interest in his economic status. The press, museums, industry, laymen, and organized artists themselves are all trying to find out just what the trouble is and what to do about it.

Because of the attached prestige, museum acquisitions of contemporary art are important out of all proportion to money spent, which at the moment is pitifully small. Certainly, the artist can't live on prestige, but museum representation—even showing—gives him a recognition that encourages buyers less sure of their taste. A few years ago, quite a number of

museums rather far removed from commercial art centers began to have annual exhibitions of contemporary work. Usually selected by the directors, they serve an admirable double purpose: to keep their public informed on current art trends, and as a pool from which their annual purchases are drawn.

### *Colorado Springs Surveys Museums*

Two years ago, the Colorado Springs Fine Arts Center carried things a step farther by inaugurating a major biennial exhibition called "New Accessions, USA."

The second of the series, which opened on July 12, was preceded by a questionnaire as simple as it was astute, sent out by Fred Bartlett, the Art Center's curator of paintings, to 31 museums throughout the country. The five questions are interesting. (1) "How

many contemporary paintings have you purchased (or obtained by gifts or bequest) between June 1946 and June 1948? (2) How many pictures were considered for purchase? (3) Of total funds available for all acquisitions, what percentage was spent for contemporary American painting? (4) Who made the decisions? (5) What major obstacles toward purchase of contemporary American painting have had to be overcome?" The answers are illuminating.

### *Many Are Called and Few Are Chosen*

A few of the institutions hedged, but by and large the replies were very revealing. The answers to the first question varied from the gift or purchase of two contemporary American paintings (De Young Museum) to 36 (Seattle Museum), with the average over the

### *Backyards in Spring: BURCHFIELD*

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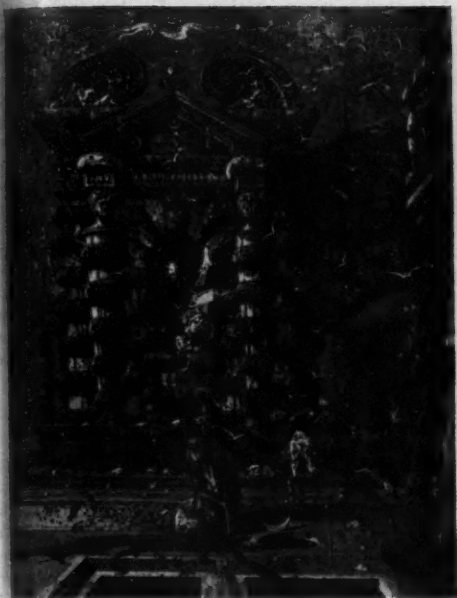
### *The Skin of Our Teeth: KOERNER*

Bought by Nebraska



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**Bella Venezia: BERMAN**  
Lent by Chicago to Colorado Springs



**Wound-Interrogation: MATTA**  
Recommended for Purchase, Iowa

two year period a meager 14, or a total of 420—few indeed to be distributed among the 6,000 professional artists listed in "Who's Who in American Art." Due largely to the annual purchase exhibitions mentioned before, these lucky 420 were winnowed from approximately 75,000 pictures considered.

As to acquisition funds, about half had fixed annual sums available and used from five to 41 percent for contemporary work (the highest was \$10,000 per year spent by the Whitney), while the other half had varying amounts to spend. Actually, the William Rockhill Nelson Gallery has no funds for the purpose because Nelson's will stipulated that only works by artists dead 30 years could be purchased through the estate, but the Gallery, chiefly through its Friends of Art which was organized to overcome just that condition, acquired 13 works by gift.

Who buys the pictures? Usually the director and his staff, in most cases subject to the approval of the trustees. Only three of these museums bring in outsiders on purchases, and only three complained of dissension with trustees about their recommendations.

On question five, a crucial one, five happy directors or curators answered, "No obstacle." Far and away the most common complaint was "lack of funds," one official adding also "the high price of paintings." Humblest of all was More of the Whitney who considered fallibility of judgment "in all members of the human race" his major obstacle in buying contemporary American painting. Bauer of Brooklyn cites lack of general understanding of the objectives of modern American art; Rathbone of St. Louis, a conservative "attitude toward contemporary American painting and the feeling that by purchasing contemporary works we were not making a permanent investment." (Even so, with 11 purchases to its credit in two years, St. Louis is gathering a distinguished modern group.) Carnegie and Corcoran buy little, spend most of

their available funds in prizes for their big annual and biennial respectively, which give the artists as much prestige and money as do actual museum purchases.

Another happy statement comes from Edgell of Boston, who admits that the trustees groan some but let the director and curator buy what they think best. He considers Boston trustees "good natured." From the high priest of them all, the Metropolitan Museum, comes the guarded statement of Director Francis Henry Taylor: "There have been many complications in regard to contemporary American art and I am not yet ready to make a public announcement in detail. Suffice it to say that the Museum in the period June 1946-June 1948 has placed in the hands of the Whitney Museum the sum of \$24,275 from which they purchased five oils and 15 water colors. We acquired nine other oils in other ways."

The roster of 65 paintings which follows speaks for itself. Here and there a local "favorite son" is honored, but by and large the names are those of leaders in their fields, and the individual selections, good.

Brooklyn Museum: *Welcome Home*, Jack Levine; *Vessels of Magic*, Mark Rothko.  
Washington University: *Re-Awakening*, Werner Drewes.  
Addison Gallery: *Black Demon*, Hans Hoffman; *Ridgefield, New Jersey*, Man Ray.  
Chicago Art Institute: *Into the World Came a Soul Called Ida*, Ivan Le Lorraine Albright; *Bella Venezia*, Eugene Berman.  
Carnegie Institute: *Pensive Girl*, Raphael Soyer.  
St. Louis Museum: *Still Life*, Aimee Schwegel; *The Flagellators*, Stephen Greene.  
Cleveland Museum: *The Dummy*, Dean Ellis; *Sand Dune*, Wallace Head, Maine, John Marin.  
Dallas Museum: *Get Along Little Dogies*, Clara Williamson; *The Greenhouse*, Philip Johnson.  
Denver Museum: *The Game*, Fred Conway; *Departure*, Joe Jones.  
Los Angeles County Museum: *Fan and Forest*, Lee Gatch; *Tobacco*, Robert Gwathmey.  
Metropolitan Museum: *Off-Cape Split*, Maine, John Marin; *Pelvis II*, Georgia O'Keeffe.  
Boston Museum: *Mountain Landscape*, Esther Geller; *New England Editor*, Thomas Hart Benton.  
University of Nebraska: *Arch Hotel*, Stuart Davis; *Inner Harbor*, E. Gloucester, James Lechay; *Trouble*, Ben Shahn.  
Portland (Ore.) Museum: *The Story*, Arthur Runquist; *Stormy Sea*, Albert C. Runquist.  
Santa Barbara Museum: *Portuguese Harrow*, Rico Lebrun; *Sunflower*, Arthur Carles.  
Seattle Museum: *Journey*, Morris Graves; *Nudes*, Emilio Amero.

Springfield Museum: *Dark Stranger*, Charles Rain.  
Whitney Museum: *Deliverance*, Kuniyoshi; *Van-ity Fair*, Henry Koerner.  
Wm. Rockhill Nelson Gallery: *Rockport*, Joe Jones; *Light Battery at Gettysburg*, Edward Hopper.  
Philadelphia Museum: *Back Yards in Spring*, Charles Burchfield; *The Reprimand*, Walter Stumpff.  
San Francisco Museum: *Garden—Four O'Clock*, Lee Mullican; *Abstraction*, I. Rice Pereira; *Self Portrait*, C. Still.  
San Diego Museum: *Child With Doll*, Gladys Rockmore Davis; *Still Life*, Edward Rosenfeld.  
Detroit Institute: *Marine Still Life*, Zoltan Sepeshy; *The Home on the Bayou*, Carl Ruggles.  
Worcester Museum: *Crucifixion*, B. J. O. Nordfeldt; *Crow and Portrait of Mattias*, Chris Ritter.  
Corcoran Gallery: *Two Houses*, Walter Stumpff.  
Wichita Museum: *The Pit*, George Grosz; *Thunder Rock*, Joseph de Martini.  
Albright Gallery: *Bucolic Landscape*, Milton Avery; *Bird Bath*, Abraham Rattner; *Spring*, Ben Shahn.  
Museum of Modern Art: *Ghosts of Enigmas*, Lux Feininger; *Sawtooth Falls*, Arnold Friedman; *Sounds in the Rock*, Theodoros Stamos.  
Virginia Museum: *Winter Road*, Lamar Dodd; *The Picture Hat*, Henry Varnum Poor; *Forever Is Composed of Noises*, Charles A. Smith.  
De Young Museum: *Three Clowns*, Jane Berlandina.  
Walker Art Center: *Maine Coast Still Life*, Marsden Hartley; *A City Still Life*, Abraham Rattner; *Woman Carrying Picture*, Max Weber.

### Three Museum Purchase Annuals

Three important midwestern purchase annuals are either in progress or just closed; Toledo's 35th annual of contemporary American art; Iowa's 4th, and the Walker Art Center's "Paintings to Know and Buy," also in its 4th edition. Each exhibition is differently geared but they share a definite leaning toward the modern side.

### Walker Art Center

Director Defenbacher at Walker supplemented words (on the economic plight of the artist) with deeds in tying up his show at the Center with Young-Quinlan's department store (the Bergdorf-Goodman of Minneapolis), where a rotating group of the paintings hung in specially constructed galleries between fur and girdles. No commissions were charged and large scale advertising was "on the house."

His contention is that "Provincial museums, quite rightly buried in esthetics, have quite wrongly dodged economics. Commercialism has been

[Please turn to page 20]



Consuelo, Duchess of Marlborough: BOLDINI

## Metropolitan Turns the Other Chic

GOING IN CYCLES AS IT DOES, one of the facts of Fashion is that yesterday's styles are merely out-of-date, while day-before-yesterday's are re-imbued with glamor. For the sake of the current exhibition at the Metropolitan Museum's Costume Institute, it is well that the so-called New Look came into fashion when it did, for the show's theme is mainly ladies' apparel around the turn of the century, and is by way of being the Met's nod to the City of New York's Golden Anniversary.

Although a few formal gowns and numerous opulent accessories are displayed, the *pièce de résistance* of the exhibition is the group of seventeen portraits depicting various leaders of society dressed in the height of the period's vogue. As would be expected, the six paintings by John Singer Sargent steal the show, not only in painting quality, but also in depicting contemporary fashion at its zenith.

Just as milady's hat of a few years back seems ridiculous to modern eyes, so has Sargent taken a beating at the hands of today's cognoscenti. This reviewer does not agree. While admitting that the famous and much-reproduced *Wyndham Sisters* is an immense piece of superficial elegance, I submit that really good Sargents—and there are three or four in this show—are among the best formal portraits of several generations. Among these are the likenesses of both Mabel and

Henry G. Marquand, of Mrs. Isaac Newton Phelps Stokes (Mr. Stokes is in the picture, too, but he's more or less a prop) and particularly the satirical portrait of *Madame X*. It is recorded that this last canvas stirred up a fair-sized furor when it was exhibited at the Paris Salon during the '90s. This is difficult to understand today, although, admittedly, the lady's décolletage is capitulating to gravity. As for the Marquand and Stokes portraits, they are superb and apparently honest character-studies, aside from the virtuosity of brushwork. These paintings suggest that Sargent has been reaping, unjustifiably, the scorn evoked by the multitude of portrait painters who simulate his style but not his essence.

Spot-lighted in this exhibition is the near mural-sized, elegant, portrait of Consuelo, Duchess of Marlborough with her son, little Lord Ivor Spencer Churchill, painted by Giovanni Boldini. Just as fashion drawings are ludicrously out of proportion for the sake of chic, this full-length, seated figure of the Duchess is so stretched-out in neck, torso and limb that if she were to stand up, she'd hit her head on the Metropolitan's spacious ceiling. No doubt the client was delighted, but Boldini should have remembered that distortion, like garlic, is good only in moderation—at least in commissioned portraits.

Of course, these canvases are shown

here not primarily for their painting qualities but as portrayals of ladies' fashions. The above, together with canvases by Whistler, Chase, Paxton, Weir give an accurate and fascinating picture of various costumes, from the satin, off-the-shoulder number of *Madame X* to Mrs. Stokes' starched Gibson Girl tennis outfit with tucked shirt and short black jacket, complimented by a darling little straw sailor. What with dazzlingly bejewelled lorgnettes, handbags and red silk stockings with appliqued gold bees swarming up the front, the display gives an intriguing picture of high life in the days of the Stanley Steamer and the eighteen course dinner. (Through the summer.)—ALONZO LANSFORD.

## Native Groups

THERE BEING MANY POINTS of similarity in the group shows at Milch Galleries and at Babcock Galleries, it seems logical to cover them together. Both being houses of long-established reputation in the field of American painting, their summer exhibitions feature not only a sampling of each contemporary artist they represent, but a few examples of outstanding painters of one or two previous generations.

At Milch are works by Maurice Sterne, an excellent Simka Simkhovitch (horses and buildings, instead of his usual children), Helen Sawyer's wet and weathery Florida landscape, Stephen Etnier, Jay Robinson's meticulous tempera, a sensitive Jerry Farnsworth head, a solid Leon Kroll, and a largish Hobson Pittman. Sidney Laufman outdid himself with a green-and-yellow landscape of exceptional solidity. A new artist, John Sharp, has caught the trick of sharp realism.

More emphasis is placed on the earlier men at Babcock. A small Albert Ryder is unusual for its thinness of paint-pile and for its luminous reds. A Winslow Homer, *The Hart Hunt*, is a simple and solid example of his English period (1880). The beautifully drawn nude by Eakins was a study for his *William Rush and Model* (now at the Honolulu Museum). Typical paintings by Blakelock, Inness, Hassam, Lawson, Luks, Robert L. Newman, Twachtman, Wyant, Cropsey, Whistler and Bellows fill out this section of the show.

Of Babcock's contemporaries, stand-outs are oils by Martin Friedman, John Costigan, Lee Jackson, Frederic Knight and Sol Wilson. Ben Wolf's brown, romantic study, *Statue and Violin*, seems to indicate a new tack by this artist. (Both exhibitions continue through the summer.)—ALONZO LANSFORD.

## Village Anniversary Show

The Village Art Center noted its fifth anniversary, through August 1, with a large exhibition of work in various media by the prizewinners of its past open exhibition. Winners are awarded one-man, two- or three-man shows, depending on the degree of the award. Of the 24 prizewinners shown here, the following seemed to stand out: Ludwig Babral, Lewis Daniel, Bertram Goodman, Victor Seydel, Clara Dieman, Paul England, Lincoln Rothschild and Alfred Van Loen.—A. L.



## Marin's New York

ALTHOUGH as a group the New York galleries muffed a perfect opportunity to enliven the summer exhibition scene—and incidentally to lure the city's many visitors into their comparatively cool and soothing chambers of art—by not arranging co-ordinated art exhibitions in celebration of New York City's current Golden Anniversary, many individual galleries have happily arranged such theme shows.

At the Downtown Galleries the special treat is a large group of watercolors of New York by John Marin. Marin, a Jerseyite by birth and residence, has been for so long the unofficial poet-laureate-in-paint of Maine, where he has summered for more than 30 years, that one is apt to forget the depth and extensiveness of his earlier fascination with New York.

The exhibition begins with pictures from his earliest period, studies of the city that began in 1910, a series of lyric statements which were to continue until the latter 30s. Aside from the pleasure a Marin exhibition usually affords—for here is an original American talent that offers intellectual contribution to the study of form without ever sacrificing lyric content for sterile method—the current showing offers excellent opportunity to study his development.

Compare, for example, the first pictures—comparatively gentle works, as in the swinging rhythm of a bridge, short choppy motion of water and long vertical strokes of washed-in sky in a 1910 *Brooklyn Bridge*, or the charming French-like "scenic" character of another Bridge study—with *Midtown Construction* of 1928. This latter work—a handsome painting with bolder color, thrusting diagonals and emphasis on geometric form rather than linear depiction, marks a newer, stronger assertion in his style. By 1932 this assertiveness became more blatant as in the *Building*, which lacks the restrained clarity and purity of earlier papers. A few years later, however, old and new are combined in *Pertaining to Nassau Street*, where the rushing quality of a crowded metropolitan street is captured in line that is pure and clear again, while outlined areas are filled with colors that relate not only to each other but to the white of the paper.

But if these changes and pendulum swings of style are highlighted by individual pictures, the exhibition also reveals the consistency of Marin's gifted expression, which underwent minor variations in form but was, as it still is, always concerned with sensitive communication of movement in a world—natural or man-built—that is never static but exists with a constant flux of action and reaction—and is the more rich, harmonious and sparkling for that. (From August 10 to 27.)

—JUDITH KAYE REED.



*Fifth Avenue Critics:* JOHN SLOAN

## 50 Years of New York at Kraushaar

THE "50 YEARS OF NEW YORK" that are variously mirrored in the Kraushaar group show range from such nostalgic charmers as John Sloan's study of two dowagers in a victoria in *Fifth Avenue Critics* (see reproduction), Luks' snow-covered *Highbridge* and Glacken's impressionistic rainy street scene, *The Yellow Car*, to more recent city vignettes of differing moods by Bernard Arnest, Anna Licht, Charles Locke and Louis Bouche.

War parades in New York are viewed twice, in the bright and victorious *Armistice Day 1918* by Gifford Beal and in an ominous, curiously-unsatisfactory *Parade* (of an airborne division) by Esther Williams. Guy Pene du Bois' stylized straphangers in *Subway* were painted in the 20s but are fashionably dressed in the New Look of the 40s.

Among the other outstanding works are Kenneth Evett's brooding portrait

of life near the *Elevated*, Cecil Bell's romantic *Piers in Snow*, Beal's fresh *Central Park*, and Prendergast's gay, illustrative interpretation of a favorite city oasis, the Central Park Zoo, starring the performing seals. (Through the summer.)—J. K. R.

## Grand Central Jubilee

Paintings and prints of New York scenes, as they appeared to more than 25 artists, make up a Jubilee City group at the Grand Central Galleries (Vanderbilt Ave.). Outstanding among the paintings is Ruth Gikow's lively-patterned mosaic of the Chatham Square area; Sid Browne's *St. Marks in the Bowerie*, noted for sensitive use of pigment and fresh color; Mira's *Fordham Road*, which lends impressionist charm to a main Bronx artery; Lucille Corcos' fanciful *Macy Parade*. Abstractions by Frank Duncan and Arthur Osver are interesting as paintings, if only barely related to their place titles, while Henry Gasser shows an oil, *Amateur Night in Harlem* that is sound painting but less distinguished than his watercolors. (Until Aug. 13.)—J. K. R.

*Street Movement:* MARIN  
At The Downtown Gallery



## New York in Lines

In the spirit of the exhibitions devoted to pictures of New York is the latest paper-bound book of early studies by Abraham Walkowitz, *Improvisations of New York: A Symphony in Lines*, issued by Haldeman-Julius. Reproducing from one to as many as 41 drawings or paintings a page, the book presents an inexpensively-printed but well-deserved tribute to an early pioneer in modern American art.

It is too bad that a better-looking book could not have been published, for the pictures, jammed to a page as they are, reveal the excitement of experimentation and discovery.

## Wiggins School Reopens

After five years of inactivity, the Guy Wiggins Art School in Essex, Connecticut, has resumed operations. Mr. Wiggins, a widely known artist, founded the school twenty years ago. Aiding him with the instruction is William Langdon Kihn.

August 1, 1948





Mlle. Pogany: BRANCUSI



Nude on a Black Couch: PICASSO

## Collectors' Choice at the Modern Museum

TWO YEARS AGO, when the Museum of Modern Art decided to survey the tastes of American collectors purchasing art to have in the privacy of their homes, it came up with an initial exhibition that revealed an overwhelming preference for European painting. Of 59 pictures then borrowed from seven collections only five were signed by American artists. Picasso, Renoir, Cezanne, Matisse, Rouault, Soutine and Van Gogh were the popular favorites in groups characterized by a modernism long accepted and holding high market value.

This summer the second and current Museum selection of 42 works from six private collections is in striking contrast. For here is a group surprisingly nationalist in emphasis. Excluding the seven Picasso pictures which make up the total number lent by one collector, 24 of the 35 remaining works are by American artists—statistics that may reflect a growing nationalism in the American art scene. Furthermore the modernism explored in the current groups is of more recent vintage, classic examples and experiments by giants of the early modern movements giving way to contemporary adaptation and investigation.

As would be expected there are both similarities and differences in the tastes of the six collectors—Mrs. Juliana Force, Mr. and Mrs. Milton Lowenthal, Mr. and Mrs. Roy R. Neuberger, Edward Root, Mrs. George Henry Warren and an anonymous lender. But it is clear that these individuals were bolder, more imaginative and less investment-wise cautious in their selections than were their fellow collectors represented earlier—factors that give realistic assurance to the catalogue assertion by James Thrall Soby (arranger of the exhibition) that “the private collector has remained the living artist's most reliable direct ally, not yet rivaled by government or industry, however important the latter's role has become.”

Most popular American artists, according to four prominent collectors, are Hartley, Sheeler, Weber and Rattner, each represented in two collections. Picasso again leads the Europeans, be-

ing included in the otherwise all-American choice of Mrs. Force, the continental group assembled by Mrs. Warren, as well as constituting the one-man show in the anonymous collection.

One of the most interesting aspects of the selections is the fact that since most of the artists, while well-known, scarcely hold the positions of the famous Europeans, their selection reveals collectors' tastes determined by factors far more personal than that of appreciative knowledgeability along well-trodden paths. In the pictures lent by the Neuberger, appeal lies mainly in color and expressive power. These qualities dominate such top examples as Loren MacIver's sensitive and penetrating *Portrait of Emmet Kelly*; Hartley's familiar *Fisherman's Last Supper* and Tamayo's *Woman Spinning*, and in typical examples by Avery, Rattner (the unusually gay *April Showers*) and Max Weber.

Similar to that of the Neuberger is the Lowenthal Collection, which also includes Weber, Rattner and Hartley

*Leda and the Swan:*  
ELIZABETH SPARHAWK-JONES



but which contrasts their heavy brand of expressionism with the heavy-handed abstraction of Burlin's *Sublimation*. The skilled lighthandedness of Stuart Davis' *Report from Rockport* and the elegant paint quality of Kuniyoshi's still life make delightful oases of pleasure in this group.

The widely-ranging six paintings selected by Mrs. Force seem to represent those pictures which, for one reason or another, remain favorites of a collector whose long and fine service as director of the Whitney Museum must have contributed to her catholicity of taste. She shows an exquisite semi-cubistic Sheeler drawing and a 19th century pictorial American landscape by Charles R. Moore; an imaginative *Leda and the Swan* by Elizabeth Sparhawk-Jones and a Picasso collage of 1914; a good Evergood and a small essay in realism by Walter Stuempfig.

Most adventurous of the group is Mr. Root. A retired college professor, he has chosen boldly from among the younger American and British painters, to present a harmonious group dominated by romanticism and experimental abstraction. Included are excellent works by John Tunnard and John Piper, one of the best Bazilotes exhibited recently (*Three Forms*), another suggestive oil by Theodoros Stamos, *Hibernation*.

Mrs. Warren, a former trustee of the Museum, shows the only sculpture in the collection—the superb and well-known head of Mlle. Pogany by Brancusi, a bust of herself by Lachaise and a painted wood relief by Arp. Others shown by her are Klee (an excellent water color), Miro, Mondrian and Gris.

The seven Picasso paintings and drawings anonymously lent range in time from 1929 to 1938. Most interesting is the 1932 oil, *Nude on a Black Couch* (reproduced), remarkable as much for its air of sensuous pleasure (a painting approach that Picasso has returned to in his most recent work) as for its resemblance to a Matisse—it being quite a change to spot a Picasso that looks more like the work of another artist than vice-versa. Of course, being a Picasso, it retains its own integrity.

Although the 13 collections surveyed by the Modern thus far were drawn from New York state, the Museum plans later to show outstanding collections from other parts of the country. (Exhibition continues until Sept. 12.)—JUDITH KAYE REED.

## Two Summer Groups

More contemporary art by gallery regulars and newcomers are surveyed in the summer shows of the neighboring Salpeter and New Age Galleries, on 56th Street. At the former, good examples are turned in by Joseph Kaplan, a moody, well painted *Grey Day*; John De Forest Stull, in a fresh and satisfying view of a harbor *Derelict*; Harry Crowley, a dramatic abstract color essay *Night Music* and Sidnee Livingston's romantic *Girl and Flowers*.

Across the street at the New Age, Zoltan Hecht's watercolor, *Waterfront*; Helen Ratkai's pastel *Still Life*; Howard Willard's sketchy *Overworked Chinese Women*; Herman Brockdorff's lyric abstraction of sails in *Regatta* and Charles Niemeier's well-designed *Coast* are outstanding.—J. K. R.

## Exploratory Moderns

VARIOUS FACETS of romanticism, expressionism and abstraction are explored in the summer exhibition by members at the Chinese Gallery. Most impressive works are Earl Kerkam's three entries, penetrating studies of character that achieve a force of conviction rarely matched by contemporary artists. Milton Avery is represented by one of his best paintings, a large composition, *Two Nudes*, that is less pale and more imaginative than his other Matisse-like works.

Fred Conway and Wallace Putnam present good example of their personal styles, the first brilliant in color and richly woven, the latter adeptly combining fresh drawing with abstract color areas. Also notable are some gentle, landscape tone poems by Leon Hartl and a striking sculptured head of Marcel Duchamp by Nakian. (Through August.)—J. K. R.

## Venice Biennale

A collection of 79 paintings representing contemporary American art is now on exhibition in Venice where the 1948 Biennale of international painting, the first since the war, is now in progress. On loan from the permanent collections of the Brooklyn, Metropolitan and Whitney Museums, the Museum of Modern Art and one private collector, the American paintings are installed in the re-opened American Pavilion on the Biennale ground, the only privately-owned national building there, where they will be on view through Sept. 30.

Sponsoring the exhibition jointly with the lenders are the American Federation of Art, The Art Foundation, Artists Equity Association, Grand Central Galleries and the Institute of Contemporary Art. Alfred M. Frankfurter, editor of *Art News*, is the director of the U.S. Pavilion in Venice, which is owned by the Grand Central Art Galleries, and served as the exhibition committee's chairman.

Marcel Duchamp by Nakian  
At the Chinese Gallery



St. Frances, Beneath a Tree, Praying: REMBRANDT

## Rembrandts Compared in Chicago

By C. J. Bulliet

CHICAGO.—The Rembrandt galleries at the Art Institute are magnetic in the art life of Chicago this summer. One is filled with the thirteen paintings by the master Dutchman from the Kaiser Friedrich Museum, Berlin, rescued by American soldiers from the salt mines at Merkers, now touring the United States. The other is in the print department, made up of 40 etchings, several of them rare, demonstrating the wealth of the museum in his prints.

A single other Rembrandt item is the Institute's fine painting, of *Girl at the Open Half-Door*, believed to be a portrait of Hendrickje Stoffels, Rembrandt's mistress, which is being compared with Hendrickje's portrait in the German show. Consensus of opinion would seem to indicate that Chicago is content with its own young Hendrickje, certainly more glamorous than Berlin's Hendrickje in maturity, whatever may be argued as to technical subtleties of the rival painting.

New York saw recently the thirteen Rembrandts from the salt mines, and has seen, on different occasions, most of the items in the etchings show. But the drama of the present combination is an idea of Carl O. Schniewind's, the Art Institute's highly authoritative curator of prints and drawings. Mr. Schniewind has been slowly accumulating the Institute's Rembrandts from many sources in America and Europe, adding choice and rare items as they have become available in the breaking up of collections.

One distinguished picture is a fine impression of the rare-*Abraham Entertaining the Angels*, a combination etching and drypoint of date 1656, recently purchased and presented to the Institute by a group of friends of the late Hugh Dunbar, print expert of the Albert Roullier Galleries, who always was a willing worker in close co-operation with the Chicago and many other

important American museums.

Another print with a notable history is *Flight into Egypt*, altered by Rembrandt from *Tobias and the Angel* by his etcher friend, Hercules Seghers. Rembrandt left intact a rugged, wooded landscape, but changed the personages. It is a magnificent landscape, but Rembrandt, a dozen years before, had more than matched it with *Three Trees*. A fine impression of *Three Trees* is hanging near for comparison.

Rembrandt, interested mostly in portraiture but also a master of landscape, did an occasional still life, and here is one of them, *A Shell* of date 1650. It registers more as a curio than as something rivaling the magnificent still life paintings of a dozen contemporary or near contemporary "Little Dutchmen."

Religious prints naturally predominate. Here are two of the choicest examples in existence of the *Hundred Guilder Print*, one of them on tan Japan paper, a novelty in Rembrandt's day. They are hung side by side and the onlooker is puzzled to choose. Rembrandt himself seems scarcely to have been sold on the paper from the Far East, else he had to cut down on expenses and use the commoner European paper. The *Hundred Guilder Print*, a nickname for *Christ Healing the Sick* because of the price it brought, was involved in one of many financial transactions with picture dealers upon which are based Rembrandt's reputation as a grasping trader.

Among other gems of the prints on display are *Christ Presented to the People* in the rare original first version, altered later to eliminate a crowd of people in the foreground; *St. Francis Beneath a Tree Praying*, one of Rembrandt's late etchings, of date 1657, when he had learned to simplify landscapes into something almost "modernistic," and, in notable contrast, *The Angel Appearing to the Shepherds*, with an exceptionally luxuriant landscape.





Collectors of American Art, which annually distributes a painting, print or sculpture to its members, announces purchase of the full editions (100 prints) of three new works: an etching, *Landscape* by Stephen Csoka (reproduced above); and two color lithographs, *Snow Scene* by Bertram Goodman and *Jersey Landscape* by Chris Ritter. In addition, 30 paintings and one piece of sculpture have also been acquired for Christmas distribution and the group expects to treble this number soon. Surprising note: Leading states in members are Nebraska and Kentucky.

## Other Exhibitions On View in New York

### From Pre-Hitler Germany

If your interest in art, during August, is stalwart enough to brave what is probably the hottest subterranean room in New York, there is a rather important exhibition lurking at the Tribune Subway Gallery, which is back of a book shop off the 42nd Street station of the Sixth Avenue subway. "21 Artists From Pre-Hitler Germany" is the title of this provocative show, and some of the better known names are Archipenko, Barlach, Beckmann, Cornith, Dix, Hofer, Kandinsky, Klee, Kollwitz, Kokoschka, Marc and Nolde.

Mostly works of the '20s, these pictures and sculptures reflect the tremendous ferment of experimentation that was going on before Hitler brought his particular sterile "sanity" to art in Germany. This exhibition has many implications and should be seen. (Through August)—A. L.

### Earnest Modernity

The RoKo Gallery's summer show is a rather large and certainly varied affair comprising mostly smallish oils. Some are by fairly well-known names, the majority are by lesser-known artists. If there be a common denominator to the show, it is an air of earnest modernity and a striving toward personal idiom.

It is good to see again a painting by Remo Farruggio, who doesn't show nearly enough these days. His canvas here is called *The Cardubulu and the Moon*, whatever that means, and is a delight in sure simplicity of composition and of color combination. Other paint-

ings that seem to stand out are by Si Lewin, Paul England, Seymour Franks, Ruth Egri and Herbert Scheffel. (Through September 7)—A. L.

### By the Sea

In what I suppose was a compensation for the city heat, Georg Jensen, Inc., staged a show of paintings entitled "By The Sea," the latter part of July. Concerned mainly with matters maritime, the pictures were a curious combination of outright primitive efforts by Emile White (who is color-blind, but doesn't seem to let it bother him), Papa (Hilaire's) Hiler, Mrs. Amanda de Leon (When is an amateur not an amateur? Answer: when he sells.), E. S. Hope (a Negro primitive of exceptional quality) and the Frenchman, Narzisse Belle—all of which were mixed in with the suave and professional productions of Eric Godal, Oronzo Gasparo, Sidney Rifkin and Helen Liedloff, whose attractive watercolor was not as abstract as has been her wont. —A. L.

### Salmagundi Summer Show

Another summer—another Salmagundi summer show. Oils and watercolors. Same artists, same kind of pictures. Competent, pleasant, colorful, literal. Same people did the best paintings, only a few of the better painters didn't come up to scratch, this time. Best pictures by Henry Gasser, Wilford S. Conrow, Charles Harsanyi, Vincent LaGambina (color too sweet?), William Fisher, Syd Browne, Alfred D. Crimi and Richard J. Crocker. (Until September 17)—A. L.

## Of Two Centuries

NINETEENTH AND TWENTIETH century American painting is surveyed at the Ferargil Galleries where a large selection of works are on view through August. Assembled to prove no particular point, other than that any of the pictures would be pleasant to hang in a summer home, the exhibition includes many satisfying works of differing appeal.

Among the older pictures there is a charming, small oil by Bellows, which makes romantic subject-matter of a group of pigs, and a typically fanciful landscape composition by Arthur B. Davies, *Love Herself Fulfills*.

Contemporary artists represented include Josef Foshko, by an attractive pastel-like gouache of flowers; Harry Leith-Ross, by a *Bleak Homecoming* that combines nice quality of mood with conservative style; a strong, semi-abstract animal study by Albert Urban; a fresh and decorative *Scene in the Life of a Clown* by Jean de Botton; a 19th century-looking *Dancer and Maid* by Barnard Lintott and works by Iver Rose, John Whorf, George Constant and Hans Moller. (Through the summer.) —J. K. R.

### Howard Clancy Exhibits

Almost any radio-listener recognizes the name and voice of Howard Clancy as belonging to an announcer and commentator long prominent on the airwaves ("American Album of Familiar Music," many of N.B.C.'s Toscanini broadcasts, eye-witness accounts of the fall of France, etc.) Probably few of his listeners realize, however, that he is a serious painter, who studied at Carnegie, Chicago Art Institute, Art Students League and has had four New York one-man shows. His most recent is now current at the Barbizon-Plaza Galleries.

Clancy paints heavily, boldly, chooses picturesque subjects from various foreign lands, to which he imparts a personal intensity which lifts them safely from the banality usually characteristic of such travelogues. Color is moderately uninhibited, could use another paint-medium or varnish to correct a certain dryness. (Through the summer.) ALONZO LANSFORD.

### Varied Summer Group

The summer group at the Luyber Galleries is an interesting selection that achieves solidity and compatibility despite wide variety of style and subject. Outstanding among the offerings are Leon Karp's handsomely painted *Boy with Folded Arms*; Morris Blackburn's brightly-colored and well-organized *Gloucester*; Dorothy Andrew's abstracted *Workshop*; Lamar Dodd's swift-paced *Down the Rows*, which contrasts with his earlier, more realistic and bleak *Winter Valley*, and Revington Arthur's large, romantic *Procession*. (Through Aug. 15.)—J. K. R.

### Charles Hawthorne Works

The Babcock Galleries have been appointed agents for all the remaining unsold oils and watercolors by the late Charles W. Hawthorne.



## Regarding Boston

By Lawrence Dame

What with a stunning exhibition of Hudson River paintings at the Vose Galleries, a special exhibit of Hester Bateman silver rarities at the Fogg Museum, and, of course, the straw hat shows with their eternal melange of good and bad, life has been far from dull in New England's art world.

Robert C. Vose has assembled his fourth annual warm weather array of placid landscapes by such masters as Thomas Doughty, Thomas Cole, George Inness, William Hunt, Thomas Hill and lesser-knowns. It is the best of the lot and is sure to draw lots of museum curators as well as the general public. It is also a labor of love by the head of the oldest dealer's gallery in America, who has been in business himself more than 50 years carrying on his father's tradition. He has genuine feeling for these 19th century Americans who painted so lovingly, so knowingly, with appreciation of beauty uppermost in their minds.

Along with the strictly Hudson River School men are Ralph Blakelock and Albert Ryder. Blakelock's "English Silhouette," with its subtle darks and the wondrous patch of emerald sky down an avenue of trees, reminds one of the fact that Mr. Vose himself visited the poor painter in a sanatorium many years ago. He heard him talk about money and sales at a time when Blakelock brought practically nothing. At that time, Vose had shelves full of the painter's output. Later, though, after Blakelock lay dead, they brought as high as \$20,000 in the Vose Galleries.

At the Fogg, Hester Bateman's 18th century silver makes a gala display. It is on loan through the kindness of a Cambridge man, who prefers not to be known to the public, and who gathered works by the obscure Englishwoman during his service in the American army in Britain during the first world war. He had a Cockney batman who happened to have been an antique dealer, and thus was instructed in the hunt for metal work. Hester, about whom little is known except that her children did silver, too, must have been industrious and certainly was an exquisite worker. I liked best the magnificent silver sleeve gauntlets done for ladies-in-waiting of Queen Charlotte.

Rockport's 28th annual summer show got off to an early start on Cape Ann. Nearly 150 paintings, etchings, lithographs and pieces of sculpture fully indicated the versatility of those who work by quarry and sea at one of New England's most picturesque spots. Nothing to shock in this array but a great deal of sound painting.

Ted Kautzky, an imaginative colorist with a nice loose style based upon sound drawing, won the Butman watercolor prize and James Wingate Parr, more academic in his treatment, was runner-up. The Mrs. Parsons prize for lithographs went to an artist who grows in stature each year—Stow Wengenroth.

At the North Shore Art Association 26th annual in East Gloucester, con-

(Please turn to page 26)



An overdue retrospective show of the work of Paul Sample opened on July 15 at the Currier Gallery of Art in Manchester, New Hampshire, with some 55 oils and 30 watercolors. Represented are his landscapes of New Hampshire and Vermont, for which he is best known, and genre paintings, studies of the ballet, boxers in action, circus paintings, portraits, western landscapes, and a series of oils and watercolors done in 1943 on board a submarine when Sample was war artist correspondent for Life Magazine. Born in Louisville in 1896, he graduated from Dartmouth, studied with Jonas Lie, and in 1925 became a part-time instructor at the University of Southern California, later becoming head of the painting department. His first one-man show was held in New York in 1934. Since 1938, he has been Artist-In-Residence at Dartmouth College. Many museums and industrial concerns have loaned their work by Sample to the exhibition. Miner's Resting, reproduced above, received the Temple Gold Medal at the Pennsylvania Academy in 1936, and is now lent by the University of Nebraska. (Through September 15.)

## "Art to Live With" in Room Settings

ARTISTS AND CUSTOMERS with taste who have cringed at the pictures and figurines that pass for art in most department stores will applaud the display now current at Brooklyn's Abraham & Straus. Paintings and sculpture by 29 artists associated with the Midtown Galleries are incorporated in some 17 room settings to form an exhibition of new designs in furniture and accessories and ideas in decor. "Art to Live With" is the theme, and A&S is advising one and all that "one good painting in a room is worth a dozen in a museum."

Although the works of fine art are featured and used as points of departure in the interiors, much attention is also given to fabrics, lamps, musical instruments and furniture by top designers. Beside the usual rooms—foyer, living-, bed- and dining-rooms—specialized interiors for modern living are presented. The titles of some of these displays will give you an idea: "Career Girl's Palace," "Teen-agers' Retreat," "Hobby Hide-out," "Bachelor's Quarters" and "One-room Castle for Two." Then there is, of all things, a dentist's waiting room in which the rigors of oral anticipation are mollified by two paintings, *Dashing Wave* by Maurice Freedman and *Queens Bridge* by Dong Kingman.

Other artists represented include Waldo Peirce, Gladys Rockmore Davis, Paul Cadmus, Henry Koerner, Doris

Rosenthal, Miron Sokole, Lenard Kester, William Palmer, Margit Varga and others.

A permanent innovation is the new fine arts section of the store's picture department in which additional etchings, watercolors and oils by the same group of artists are offered at prices ranging from \$16.95 to \$400. The display of room settings continues through September 4.—ALONZO LANSFORD.

## Meaty Summer Show

Among those who like an unrelieved diet of red meat, the complaint is that summer art exhibitions are but light and frothy affairs. For them the current show of paintings and sculpture at ACA Gallery is recommended. This is strictly heavyweight stuff and some of the best painting I've seen by ACA's string of artists. It is somewhat lacking in the social protest frequently encountered here.

The large collection, which includes many artists, maintains an exceptionally high standard of quality. Outstanding are canvases by Philip Evergood, Harry Gottlieb, Lena Gurr, Lev Landau, I. Rice Pereira, Gregorio Prestopino, Moses Soyer (who here teaches his brothers something about color) and Milton Wynne (despite the fact that his present painting is too much like an Evergood). The show continues throughout the summer.—A. L.



*A View in Delft: The Oude Kerk: VAN DER HEYDEN*

## Parke-Bernet Surveys the Season

THE EXTENT to which beauty is still a luxury in this country may be gauged, to a certain extent, by the fact that when steel goes up, art and art objects suffer both in price and volume of sales. What dealers and artists have been feeling for some time is now reflected in the auction market, with the Parke-Bernet Galleries reporting a season's sales total of \$5,228,218—a drop of almost a million and a half dollars from the peak season of 1945-1946.

According to Hiram H. Parke, president of the Galleries, prices of very fine or rare collectors' items continued high, but for the second year in succession prices of the more plentiful type of property dropped another 10 to 20 per cent. Continuing his annual report, Colonel Parke noted "A trend that has been discerned for years, the ever widening distribution of artistic and literary property among larger numbers of collectors was reflected in the increased number of buyers at our sales. Art and book collectors are no longer concentrated in the hands of a few

prominent families. This is a salutary change and one that follows the general trend in modern society.

"As an indication that New York continues to be the center of the art and book world, we noted an increase of the out-of-town buyers, as well as continued buying by collectors from all parts of the world. The latter, of course, was instituted during the war, and was induced by the influx of art patrons who fled Europe because of Nazi persecution."

Never before has this country been so tapestry conscious. Last autumn New York was ablaze with them when the huge and magnificent group lent by the French government attracted record crowds to the Metropolitan Museum, and no less than four galleries were displaying their ancient and modern versions of the art. The French tapestries drew even greater crowds in Chicago, and the West Coast saw some of the modern ones. The auction market reflected this interest in presenting for sale some uncommonly fine tapestries

which topped paintings in price. The Barberini-Ffoulke pre-Gobelins French series, *The Story of Artemisia*, brought \$28,500, the smaller Brussels group entitled *The Life of Moses*, by Jan Leyniers, sold for \$14,400, while the single Gobelins *Triomphe d' Hercule*, after Coypel, fetched \$9,250.

Paintings, which accounted for well over a million dollars worth of business two years ago, were less distinguished in quality and not so lavish in quantity this season, except for modern offerings. The highest price, \$15,500, was paid for *A View in Delft; the Oude Kerk* by Jan van der Heyden; *Portrait of a Young Girl* by Gainsborough brought \$13,500; Constable's *Malvern Hall, Warwickshire*, \$8,700; Greuze's *L'Amoureux Desir*, \$8,000; Murillo's *Saint Justa*, \$8,000; Degas' *Trois Danseuses* (pastel), \$8,000; Van Beyerens' *Still Life*, \$6,000; Jacob van Ruisdael's *Wooded Landscape with a Stream*, \$4,000; and a Gilbert Stuart portrait of Washington, \$4,000.

Modern works from the Whittemore, Crowninshield, and other collections brought such prices as \$5,080 for *Isles on the Seine at Port Villers* by Monet, \$5,000 for *Mary Cassatt au Louvre* (pastel) by Degas, \$4,900 for *Le Bouquet d' Anemones* by Matisse, \$4,750 for *Mother and Child Before a Window* by Cassatt, and \$4,200 for *Paysanne à la Chevre* by Pissarro.

Although there were no such spectacular prices as the \$151,000 paid last year for the Bay Psalm Book, the Parke-Bernet season did include some that were interesting and unusual: \$31,000 paid for a dozen Elizabethan parcel-gilded silver dessert plates engraved with the *Labors of Hercules* by Pieter Maas; \$17,500 for a similar rose-water dish and ewer engraved with royal portraits and scenes from the Old Testament, also by Pieter Maas; \$15,500 for the Swettenham-Morgan complete set of James I silver apostle spoons (a record price here); \$11,500 for Bellano's gilded bronze group of *David with the Head of Goliath*; and \$11,000 for Houdon's marble bust of Voltaire, *sans Perruque*.

Of only oblique interest to the Galleries and none to the consignees, were the bargains which lend perennial fascination to auction sales—the source of the virus which bites buyers of large and small means and lends an air of excitement to these sales which is not to be found elsewhere. If your taste happened to run to the Oriental, you could have bought a pair of Tao Kuang paintings on silk for \$30, a Ch'ien Lung imperial decorated robin's-egg blue porcelain vase, mounted as a lamp, for \$100, or a north Persian millefleurs carpet for \$225. You could have bought a Queen Anne inlaid walnut side table for \$140, a Régence Boule marquetry writing table for \$120, a Chippendale carved and gilded wall mirror for \$170, and so on. Some fortunate buyer took home an early 17th century Flemish tapestry portraying the reconciliation of Menelaus and Helen for \$125. The fact that this season someone bought Rouault's *Head of a Woman* for \$275, and another Despius' bronze *Bacchante* for \$150, should lure many a hopeful art lover to the sales next year.

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## Museum Purchases

(Continued from page 11)

painted red when, in reality, it is as green as fresh vegetables on the table." He also feels that museums fail if they stop short of stimulating buyers.

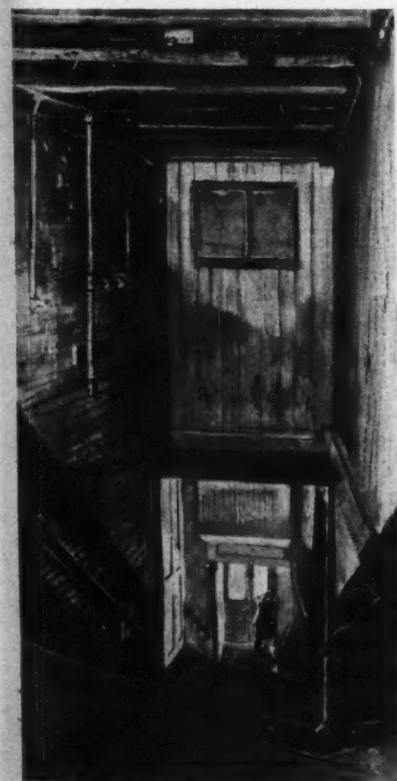
The Center's purchases from the show totalled \$15,500, perhaps a record for contemporary art bought at one fell swoop, and the selection is an unusually well balanced one. First on the list comes John Sloan's *South Beach* (1908), which was outstanding in the Sloan retrospective at the Kraushaar Galleries last February, when it was reproduced in the *DIGEST*. The other acquisitions are *The Office at Night* by Hopper, *Lay Figure* by Kuniyoshi, *The Kiss* by Bouche, *The Telephoners* by Hirsch, *The Circus* by MacIver, *Death of Snappy Collins* by Prestopino, *Greenpoint Chimneys* by Osver, *Archaic Release* by Stamos, *Girl with Fruit Bowl* by Menkes, and *Trojan Horse* by Moller.

Sales to individuals totalled \$2,900 and included work by Cikovsky, Constant, Kuniyoshi, Kenneth Evett and Jacob Lawrence, and general interest indicates that more will be forthcoming. Director Defenbacher noted, however, that the Minneapolis public was startled by prices. Last year there were many choices at around \$250, this year the averages were nearer \$500, and he concluded that "selling pictures is heading more and more into the luxury market and may become too difficult for an educational museum to handle."

### Iowa's Summer Show

Iowa's State's summer show, which also closed July 31 was characteristically the most modern of the three exhibitions. It included the works of

*The Kiss*: LOUIS BOUCHE  
Bought by Walker Art Center



Friday Morning: EMMA YARLEKOVIC. Cleveland School of Art

## Addison Shows "Art Schools, U. S. A."

Bartlett H. Hayes, Jr.

ONE HUNDRED AND THIRTEEN student pictures sampling the production of twenty-five professional schools and college art departments from the east to the west coast comprise a special summer exhibition at the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. A scattering of prints, drawings, tempera and watercolor paintings lend occasional variety to a collection that is predominantly a display of work in oil. If variety of medium is not unduly impressive, the variety of manner is and the visitor cannot help noticing thought-provoking contrasts as he goes from vista to vista in the four galleries given over to the show.

Each of the twenty-five institutions, chosen on the basis of national prominence and geographic situation, was invited to submit seven pictures in any medium. Of these, at least three from each school are shown. The final selection was, therefore, placed in the hands

of the Addison Gallery staff which has arranged the exhibit as a collective survey, rather than as a series of school groups. Thus, institutional peculiarities are not stressed.

The objective outlook, seen in *Portrait of Roslyn* by Katherine Grove, Pennsylvania Academy of Fine Arts; *Head of a Cat* by Rosamonde Peltz, H. Sophie Newcomb College; *Pink Repose* by Harry Chew, Kansas City Art Institute and *Drawing of a Manikin* by Herbert Fink, Rhode Island School of Design, is competently displayed.

On the other hand, innovative vigor is sensitively revealed in *Card Players* by Hal Lotterman, University of Iowa; *Boats and Docks* by Grace Raney, Cooper Union; *Head* by Dick Arnold, Cranbrook Academy; *Composition in Cardboard* by Robert Nickel, Institute of Design, Chicago. It is evident that America's younger artists will conform to no universally established pattern for several years to come. (Through September 12.)

European innovators (Beckmann, Picasso, Miro) along with those of home production. Dr. Longman, who, as usual, selected the exhibition, contributed, also as usual, his thoughtful foreword to the catalogue. He cites the confusion of the times and the fact that "During the past year liberal opinion in the arts has been on the defensive and preoccupied with self analysis." Jumping headlong into collision between critics and modern artists, he lines up on the side of the latter (with sweet reasonableness) by saying in part that "Every responsible critic knows that there is no deliberate 'cult of bewilderment' in modern art, but only bewildered people. Therefore, the loose use of such a phrase, perhaps to refer to a frequent preoccupation with the enigmatic, merely confuses the serious student and gives unintended comfort to dogmatic reactionaries . . . Friends of 'modern art' seem uneasy, caught in the uncomfortable quandaries which characterize the predicament of the genuine liberal today, who has a readier talent to identify the cancerous condition of society than to initiate suc-

cessful remedies."

The plight of the creative painter, whose traditional role is one of precience as well as sensitive and pointed documentation of the times is, according to Dr. Longman, even sadder than that of his critics and well wishers, in that "He surveys with resignation the running sores in the diseased tissues of society and becomes preoccupied merely with the evidence of pathology in the minds of men." However, taking it squarely on the chin, and in full defense of the freedom and dignity of the individual, he asserts, "The museum should accept the responsibilities of its judicial function, choose with discrimination, and publicly defend its judgment, taking the utmost care not to thwart progress by refusing to hang what the public cannot easily understand. The museum is an educational institution."

Jurors Daniel Defenbacher, Max Weber, and Dr. Longman recommend the following 12 paintings for purchase: *Summer Event* by Byron Burford, *Pursuer and Pursued* by Adolph Gottlieb,

[Please turn to page 22]



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## News From Germany

By Helen Boswell

MUNICH:—The return to Germany of  
the first group of those famous 202  
pictures from the Kaiser Friedrich Mu-  
seum developed into a big affair in  
Munich on June 13. General Lucius B.  
Clay and wife, Ambassador Robert  
Murphy and family flew down for the  
occasion and then flew right back again  
to Berlin. But it was enough of a stop-  
over to cause that much more excite-  
ment to the much heralded opening at  
the famous Hitler-built Haus der Kunst.  
The exhibition will remain open until  
August 15 and then go to Wiesbaden  
for another grand opening before being  
permanently sheltered within the walls  
of this central collecting point.

Second group of this much discussed  
collection of masterpieces, making that  
interesting journey from the Merkers  
salt mine in Thuringia to Washington  
and all over the States, is scheduled to  
arrive in September. The final return  
of the group will be made sometime in  
April of 1949. So for the first time in  
eight years these paintings, taken from  
Berlin's great museum and hidden away  
for safe keeping, will be placed on view  
for the Germans.

Among the distinguished guests at  
the Munich opening were Dr. Rouell,  
Director of the Rijks Museum in Am-  
sterdam, Dr. Giron, director of the  
Academie des Beaux-Arts in Brussels;  
the Belgian Minister of Education, Dr.  
Langui, and Dr. Siviero, Commission of  
Recuperation in Italy. The speakers,  
with Richard F. Howard, chief of MFA  
& A, as master of ceremonies, con-  
sisted of General Clay, General George  
P. Hays, ex-Governor of Michigan, Mur-  
ray D. van Wagoner, now Governor of  
Bavaria, and Dr. Hans Ehard.

The American spoke with sympathy  
and good friendliness about the return  
of the pictures and new friendly rela-  
tions between the two countries, but I  
was most interested in the German re-  
action, as delivered by Dr. Ehard, Min-  
ister-President of Bavaria. He spoke  
with a great deal of sincerity express-  
ing the German gratitude over the re-  
turned "loot" and in a ringing voice  
remarked that only a nation "with such  
democratic principles and democratic  
understanding could make such an im-  
portant gesture."

At a press conference preceding the  
opening, Howard stated that this un-  
expected move convinces the Germans  
more than ever that Americans are not  
planning another war and were not  
even thinking in terms of atomic war-  
fare because we feel that these pic-  
tures will be safe in Germany in spite  
of recent upsets in Berlin (Helen doesn't  
live there anymore). He also added  
that any damage done to the pictures  
was infinitesimal and that the care  
taken during both trips was extraor-  
dinary in completeness and detail.

The arrival of the pictures in Bre-  
men was an exciting occasion. A mes-  
sage about the pictures, addressed to  
General Clay, couldn't be decoded be-  
cause the General wasn't there and the  
Signal Corps in Bremerhaven didn't  
have the code. Finally a telegram from  
Berlin authorized the Port Commander  
to turn the pictures over to Howard.

[Please turn to page 31]



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## A Modern Viewpoint

By Ralph M. Pearson

### More About Bonnard

The reproduction of five Bonnard paintings in color in *Life of July 19* provides an excellent opportunity to extend the discussion of my argument that he does not belong in any "modern" museum. The art lovers of the entire country can now pass on the merits of the case with the evidence in front of them.

Two of the reproduced paintings—*At the Moulin-Rouge*, done in 1896, and *The Riviera*, produced 27 years later in 1923, forcefully demonstrate three things. They show his helplessness before nature to do more than copy its chaos in an impressionistic manner that records one sole art merit—color sensitivity—in the man himself, which he is able to carry over to the painting. They reveal he learned nothing from his fellow artists who were creating a broadened art form all around him and that he did not even learn to be a better impressionist in a quarter of a century; both works are equally vague and incoherent. *Portrait of a Woman* of 1906 is a good but undistinguished example of academic painting of the late 19th century. *Golden Hair* and *Cabinet de Toilette*, the latter of 1932, do show growth in that his one merit of color sensitivity has gained much more ascendancy over the cluttering matter of subject—so much so that a vibrant and a grayed color harmony, which intensify the harmonies of their scenes, can be enjoyed for their own quality. These two paintings, plus *The Luncheon*, reproduced on the *DIGEST* cover of May 15 (which surpasses them), are fair samples of his top achievement and demonstrate that he realized nothing of the art of modern design beyond these fair beginnings.

Sam Lewisohn, in his letter of disagreement with my former Bonnard article (see July 1 *DIGEST*), says, "such insistence on a fixed type of experimentation (as the modern) is a species of aesthetic terrorism. The net result may be to create a fresh crop of modern academics." Let me answer thus: In music, I can strum the C and G chords on a guitar or piano; that is the limit of my musical performing ability. If, after hearing me so perform, Lewisohn said I was crassly ignorant of the art of music and had failed to learn that art from the musicians all about me, would be likewise be an aesthetic "terrorist?" The art of music centers in design. I was only making the same claim for the art of the picture and pointing out an instance of amazing ignorance of that art.

André Girard in the June *Vogue* quotes Bonnard as follows: "Matisse always knows what he is doing and where he is going. As for me, I have failures. I change. I fiddle. I start all over. I get lost and sometimes find myself at the point of departure without knowing why. My pictures lack form, accent and a skeleton. However, it will come perhaps. I am just beginning to understand what it is to paint. A painter

[Please turn to page 30]

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## Museum Purchases

[Continued from page 19]

*Goldfish and Flowers* by James Lechay, *A Drop of Dew Falling from the Wing of a Bird Awakens Rosalie Asleep in the Shade of a Cobweb* by Miro, *Wound-Interrogation* by Matta, *Red Bull* by Everett Spruce, *Prehistoric Phase* by Theodore Stamos, *The Ancient Deities* by Edward Stevens, *Girl Attacked by Strange Bird* by Rufino Tamayo and *The Three Patriarchs* by Max Weber.

### Toledo's 35th Annual

Along with creating fresh news, Toledo's 35th successive contemporary annual brings to Ohio a cross section of newsworthy paintings from other parts of the country. Selected as usual by Director Blake-More Godwin, for the most part from the large national annuals, the 100 paintings include an astonishing number of prize winners and purchased works.

Among the recent institutional purchases included are *Dr. Jean Piccard* by Raymond Breinin, lent by the Pennsylvania Academy (also Lippincott prize); *Rock Forms and Sky* by Joseph De Martini, lent by Iowa State; *Fatherless* by Stephen Csoka, lent by Iowa State; *Earthquake at Rabaul* by George Harding, lent by Pennsylvania; *Livorno* by Edward Laning, lent by the William Rockhill Nelson Gallery; *Tonk Mountain in the Autumn* by Marin, from Phillips Memorial; *The Bridge* by Prestopino, from the Nebraska Art Association, and the famed portrait of Justice Roberts by Franklin Watkins.

The Toledo show is the only one of the three that aims seriously at a cross-section, ranging from pure academism (largely lacking in the others) to pure abstraction. It is interesting to note that museum purchases are more liberal than those of private collectors, but neither indicate the proportion of modern works in the group as a whole.

### Nebraska Purchases

Still in the progressive Middlewest, the University of Nebraska, through its Art Association and Hall collections, has acquired another commendable group of works this year. Among them are *San Cristobal y los Niños Perdidos* by Berman, *The Skin of Our Teeth* by Koerner; *Procession* by Nordfeldt and *Hands Upreaching* by Rattner (oils); *Trouble* by Shahn (tempera); *Sea and Boats* by Vytlačil (gouache); *Morning* by De Creeft and *Southern Family* by Shahn (ink drawings). Howard Devree and Paul Parker acted as advisors to the Director, Dwight Kirsch, and his co-workers, who have planned the acquisition program which has given Nebraska, all told, a "quality" collection of 130 items for just a little more than \$87,000. Koerner, by the way, sold his *Vanity Fair* to the Whitney and his *Rose Arbor* to John Hay Whitney for the Modern this season.

For all its length, the foregoing is by no means a definitive account of museum acquisitions of contemporary work, but it is sufficiently broad in scope to indicate trends—among them, the fact that more institutions than one might think feel a definite responsibility to the contemporary artist.

—JO GIBBS.

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Mrs. A. M. Anderson.....Bedford Hills  
Binghamton Museum of Fine Arts.....Binghamton  
Maurice Van Felix.....Bloomington  
Martin Landyard.....Bronxville  
Kent W. Neeslage.....Bronxville  
Katherine Adamo.....Brooklyn  
Steven Anton.....Brooklyn  
Mrs. K. H. Bie.....Brooklyn  
Mrs. Lena Gurr Biel.....Brooklyn  
C. L. Brumme.....Brooklyn  
Jay Christy Carista.....Brooklyn  
Frederick Dieckmann.....Brooklyn  
D. F. Donaldson.....Brooklyn

Martin Friedman.....Brooklyn  
A. Gaudin.....Brooklyn  
Emil Goldstein.....Brooklyn  
Daniel Isenfeld.....Brooklyn  
Samuel Kamen.....Brooklyn  
Julius King.....Brooklyn  
Hannah Moscov.....Brooklyn  
Nancy Ranson.....Brooklyn  
Nat Rose.....Brooklyn  
W. A. Schwarm.....Brooklyn  
Alie Ann Stackel.....Brooklyn  
E. M. Tribken.....Brooklyn  
Ferdinand E. Warren.....Brooklyn  
Florence Winter.....Brooklyn  
Albright Art School.....Buffalo  
Mrs. F. Visser Hoof.....Buffalo  
Mrs. Francis D. Leopold.....Buffalo  
Mrs. Walter R. Lord.....Buffalo  
Mrs. Ansel W. Sawyer.....Buffalo  
Ethel L. Stern.....Buffalo  
The Art Gallery.....Canajoharie  
John W. Willmott.....Cold Spring Harbor  
Douglas E. Morse.....Coopers Plains  
John F. Cronin.....Corning  
Stanley Bate.....Crayville  
Louise Trenkle.....Cuba

John Carroll.....East Chatham  
James D. Havens.....Fairport  
G. W. Rathoff.....Flushing  
Maurice Sievan.....Flushing  
A. Topouz.....Flushing  
Annette Hosking.....Forest Hills  
Hudson D. Walker.....Forest Hills  
Charles E. Burchfield.....Gardenville  
Mrs. Hunter L. Delatour.....Great Neck  
Mrs. Hilda M. Hardy.....Hempstead  
Lucy W. Hurry.....Hempstead  
J. Earl Arrington.....Hollis  
Mrs. Alain Joseph.....Huntington  
Mrs. Frank C. Goeth.....Jackson Heights  
Stephen J. Waugh.....Jackson Heights  
Hugo Gnam, Jr.....Jefferson Valley  
Eugene L. G. Dakin.....Kenmore  
Mrs. Mildred Streeter.....Kenmore  
Louis Dlugosz.....Lackawanna  
Helen C. Whitmer.....La Grangeville  
D. B. Whitney.....Lockport  
Laci de Gerenday.....Long Island City  
Mrs. Cresson Pugh.....Mamaroneck  
Edwin M. Blake.....Mount Kisco  
Mildred Grossman.....Mount Kisco  
Hazel Brill Jackson.....Newburgh  
Lloyd Schulz.....Newburgh  
H. V. Poor.....New City  
Mary Havens.....New Paltz  
Mrs. Charles Friedman.....New Rochelle  
Mrs. Minna Alexander.....New York City  
Mrs. B. H. Arootian.....New York City  
Thomas Attardi.....New York City  
Mazie Babington.....New York City  
Mrs. Martin Baer.....New York City  
Lucie Bayard.....New York City  
Paula Biskind.....New York City  
Corwin Black.....New York City  
Jacob Bleibtreu.....New York City  
Mrs. Cassimir T. Bleuel.....New York City  
Axel Berni Boernsen.....New York City  
Mrs. S. Bohn.....New York City  
Betty Booth.....New York City  
Mrs. Thomas A. Buckner.....New York City  
B. T. Bush.....New York City  
Mrs. Harry I. Caesar.....New York City  
Mrs. George O. Castell.....New York City  
Minna Citron.....New York City  
Clay Club Gallery.....New York City  
Hyman Cohen.....New York City  
Jerry Cohen.....New York City  
Russell Cowles.....New York City  
Gertrude Davidson.....New York City  
Mrs. C. Douglas Dillon.....New York City  
Elsa Eimer.....New York City  
Branson R. Erskine.....New York City  
Galerie St. Etienne.....New York City  
Maurice P. Geller.....New York City  
Ethel M. Gilmore.....New York City  
Shepherd J. Goldin.....New York City  
Bertram Goodman.....New York City  
Janet Gould.....New York City  
Mary Green.....New York City  
William Greenburg.....New York City  
Morton Grossman.....New York City  
Helen Hackett.....New York City  
Nathan Hammer.....New York City  
Channing Hare.....New York City  
Peter Hayward.....New York City  
Mrs. Eleanor Hempstead.....New York City  
Hopkins Hensel.....New York City  
Erich S. Hermann.....New York City  
Mrs. B. C. Hickey.....New York City  
Dushan Hill.....New York City  
Arthur Hoffman.....New York City  
Mrs. Frank H. Hoyt.....New York City  
Whitney F. Hoyt.....New York City  
Martha C. Hutchinson.....New York City  
A. S. Johnson.....New York City  
Kermah Kallman.....New York City  
Laud Kaldor.....New York City  
Betty Kathe.....New York City  
C. O. Kienbusch.....New York City  
Joseph Kimmel.....New York City  
Frank C. Kirt.....New York City  
Edward Klauk.....New York City  
Ralph B. Kluger.....New York City  
Leon Kroll.....New York City  
Mrs. Vera Kuhn.....New York City  
Mrs. Rose Kupski.....New York City  
Mrs. W. Lachowski.....New York City  
Grace F. Lee.....New York City  
Mrs. Thurman Lee.....New York City  
Mrs. George Leewitz.....New York City  
Julian Levi.....New York City  
Alfred Levitt.....New York City  
Sam A. Lewisohn.....New York City  
Naomi Lorne.....New York City

Royal L. Owen L. Mrs. Car Mrs. Oro Estelle E Boris M Grace M Guy May Mrs. Max Hans M Miss R James M Mrs. Hu Ralph Mrs. Ste National Boy R Irene H New Y N. B. O Tom O Violet Ernest Jo Padd Bertha Mrs. C. A. Shel Florence Mrs. A. Benjam Mrs. L. Rivers Dr. H Dr. G Jay Ro Edwin Felix E Elizabeth B. F. Lt. Ro Schaeff Herbert Charles W. Sel John Lila S Edgar Mrs. R Mrs. V John J Otto Vincen Dr. Le Bernar Beatri Margat Lucille Frank Reube Freder Kenne Paul R. J. Penel Mrs. B. R. Maric Mrs. Dr. C. Erne Mrs. Dorro Murru Victo Mrs. Anna John Alan Mrs. Gow Mrs. Wal John Edw Ann Hus Stry C. I. Lou Mrs. Jear Jerro Stat Mal Mrs. J. J. Th John Th The A



Royal Lowy.....New York City  
Gwen Lux.....New York City  
Mrs. Carleton Macy.....New York City  
Mrs. Oronsio Maldarelli.....New York City  
Estelle Mandel.....New York City  
Boris Margo.....New York City  
Grace M. Mayer.....New York City  
Guy Mayer.....New York City  
Mrs. Mark C. Meltzer, Jr.....New York City  
Hans Moller.....New York City  
Miss R. D. Moore.....New York City  
James Mossman.....New York City  
Lucy A. McCarthy.....New York City  
Mrs. Hugh F. McKean.....New York City  
Ralph McLellan.....New York City  
Mrs. Steven McNeely.....New York City  
National Serigraph Society.....New York City  
Roy R. Neuberger.....New York City  
Irene Hodas Newman.....New York City  
New Yorker.....New York City  
N. B. Oettinger.....New York City  
Tom Olenchak.....New York City  
Viola Organ.....New York City  
Ernest Otis.....New York City  
Jo Paddock.....New York City  
Bertha Pagenstecher.....New York City  
Mrs. C. B. Partrick.....New York City  
A. Sheldon Pennoyer.....New York City  
Florence Perea.....New York City  
Mrs. A. J. Pizini.....New York City  
Benjamin J. Pressman.....New York City  
Mrs. L. Reiss.....New York City  
Riverside Museum.....New York City  
Dr. G. L. Robdenburg.....New York City  
Jay Roland.....New York City  
Edwin Ruda.....New York City  
Felix Ruvalo.....New York City  
Elizabeth B. Savage.....New York City  
R. F. Schabelitz.....New York City  
Lt. Rockwell Schaefer.....New York City  
Schaeffer Galleries.....New York City  
Herbert Schwarz.....New York City  
Charles Seide.....New York City  
W. Selinsky.....New York City  
John Shays.....New York City  
Lila Shelby.....New York City  
Edgar L. Smith.....New York City  
Mrs. Robert S. Smith.....New York City  
Mrs. Walter R. Snow.....New York City  
John J. Soble.....New York City  
Otto Soglow.....New York City  
Vincent Spagna.....New York City  
Dr. Leo A. Spiegel.....New York City  
Margaret Stark.....New York City  
Bernard M. Stern.....New York City  
Beatrice Stone.....New York City  
Margaret Sutton.....New York City  
Lucille Sylvester.....New York City  
Frank Taira.....New York City  
Reuben Tam.....New York City  
Frederic Taubes.....New York City  
Kenneth W. Thompson.....New York City  
Paul Trebilcock.....New York City  
B. J. Tucker.....New York City  
Penelope Turle.....New York City  
Mrs. Fred Unfelder.....New York City  
Mrs. E. B. Ulrich.....New York City  
Marion Walton.....New York City  
Jane Wassey.....New York City  
Ernest W. Watson.....New York City  
Michael Werboff.....New York City  
Weyhe Gallery.....New York City  
Edgar A. Whitney.....New York City  
Whitney Museum.....New York City  
Willard Gallery.....New York City  
Nelson Williams.....New York City  
George Wilmet.....New York City  
Lawrence Woodman.....New York City  
Mrs. Fannie Woolfson.....New York City  
B. R. Zend.....New York City  
Mrs. E. S. Gale.....Pelham Manor  
Dr. Chester J. Robertson.....Pelham Manor  
Ernest Adriel.....Petersburg  
Mrs. Edward J. Millard.....Poughkeepsie  
Dorothy R. Trunk.....Queens Village  
Murray Mann.....Rego Park  
Victor Seach.....Rego Park  
Mrs. Evelyn Schiller.....Rochester  
Anna G. Johnson.....Rockville Centre  
John McClelland.....Rosedale  
Mrs. Eli Zimmer Noecker.....St. Albans  
Alan H. Temple.....Scarsdale  
Mrs. Harold Fowler.....Southampton  
Gow School.....South Wales  
Mrs. P. B. McGinnis.....Staten Island  
Mrs. C. Dewar Simons.....Staten Island  
Walter A. Spadone.....Sunnyside  
John E. Detore.....Syracuse  
Edward C. Fricke.....Syracuse  
Anna W. Olmsted.....Syracuse  
Gordon J. Steele.....Syracuse  
Hugo N. Stern, M. D.....Syracuse  
Syracuse Museum.....Syracuse  
C. Bertram Walker.....Syracuse  
Louise E. Cornell.....Tarrytown  
Mrs. Arthur Ross.....Utica  
Jean Woodley.....Warsaw  
Jerome Milkman.....Woodmere  
Stanley W. Crane.....Woodstock  
Mary Earley.....Woodstock  
Mrs. Cecile Forman.....Woodstock  
Eugene Speicher.....Woodstock  
J. E. Bourquin.....Yonkers  
Mrs. T. Kautsky.....Yonkers

NORTH CAROLINA

Ralph Bagley.....Fontana Dam  
Mrs. Annie P. Lovick.....Raleigh  
Mrs. Mariana T. Manning.....Raleigh  
Mrs. H. B. Thatcher.....Tryon

NORTH DAKOTA

Theodore M. Kraker.....Grand Forks  
Julia A. Dahlbeck.....Oakes

OHIO

Mrs. John O. Cole.....Akron  
John B. Darrow.....Akron  
Charlotte M. Hoff.....Akron  
Ray J. Koski.....Ashtabula  
Mrs. F. W. Bush.....Athens  
Grace Denier.....Cincinnati  
E. W. Edwards.....Cincinnati  
Anita Fenton.....Cincinnati  
Mrs. Thomas L. Gibson.....Cincinnati  
Elizabeth R. Kellogg.....Cincinnati  
Mrs. W. R. McDonald.....Cincinnati  
Mathias Noheimer.....Cincinnati  
M. B. Rhoades.....Cincinnati  
William Ryan.....Cincinnati  
Mrs. Clark M. Stearns.....Cincinnati  
Taft Museum.....Cincinnati  
John E. Weiss.....Cincinnati  
Merton W. Willmore.....Cincinnati  
Clarke H. Garnsey.....Cleveland  
Mrs. Emily Marchese.....Cleveland  
Ruth Van Buskirk.....Cleveland  
Grace A. Walsh.....Cleveland  
Mrs. Olivette K. Walz.....Cleveland  
C. W. Williams.....Cleveland  
Edward Winter.....Cleveland  
Mrs. H. B. Arnold.....Columbus  
Mrs. Mary Mackey.....Columbus  
Frank Tibbitts.....Columbus  
Mrs. Russell E. Werts.....Cuyahoga Falls  
Mrs. Carl A. Griep.....Dayton  
Leslie L. Johnson.....Dayton  
Albert H. Stuhlmueller.....Hamilton  
Carl Zimmerman.....Loveland  
Mrs. C. G. Smith.....Marion  
Massillon Museum.....Massillon  
Ellsworth Binz.....Parma Heights  
Elizabeth Armstrong.....Piqua  
Robert L. Easton.....Port Clinton  
Albert E. Graf.....Portsmouth  
Mrs. L. D. Morton.....Sandusky  
L. C. Miller.....Van Wert  
Carl Gaertner.....Willoughby  
Mrs. Alvin C. Moll.....Worthington  
Clyde Singer.....Youngstown  
Albert M. Wearstler.....Youngstown  
James L. Wick, Jr.....Youngstown

OKLAHOMA

Mrs. Marjorie Ward.....Bartlesville  
Mrs. Henry Coffeen.....Oklahoma City  
Mrs. John W. Shartel.....Oklahoma City  
Mrs. Marjorie Dodge Tapp.....Shawnee  
J. Rex Cunningham.....Stillwater  
J. Jay McVicker.....Stillwater

OREGON

M. Neill Helms.....Grants Pass  
Violet W. Green.....Salem  
Mrs. S. B. Laughlin.....Salem

PENNSYLVANIA

Ann Potteiger.....Ambler  
Rose Ranier.....Ardmore  
Howard E. Frank.....Beaver  
Mrs. L. B. Vernon.....Beaver  
Mary Ida Cochlin.....Carlisle  
John W. McCoy, Jr.....Chadds Ford  
Marion H. Bickel.....Cheltenham  
Robert O. Frick.....Drexel Hill  
Edward R. Grove.....Drexel Hill  
Sterling Strauser.....East Stroudsburg  
Mrs. Preston A. Barba.....Emmaus  
Lester R. Roemer.....Erie  
Leon Karp.....Fort Washington  
G. Ralph Smith.....Germantown  
Mrs. John W. Pollins.....Greensburg  
Blanche V. Nace.....Harrisburg  
Mrs. Robert A. Riestler.....Irwin  
James B. Stoughton.....Jenkinson  
Dr. Alvin Sattel.....Johnstown  
Blanchard Gummo.....Lewisburg  
Frank Cassel.....McKeesport  
E. R. Alburger.....Merion  
Eva Z. Miller.....Milford  
Mrs. J. A. Coulter.....New Hope  
John F. Polinsbee.....New Hope  
Harry Bostin.....New Hope  
Anne Balderson.....Philadelphia  
Morris Blackburn.....Philadelphia  
Mrs. Clancy Connelly.....Philadelphia  
Elizabeth K. Coyne.....Philadelphia  
E. Louise Denzel.....Philadelphia  
Emlen Etting.....Philadelphia  
Mrs. Roger Gerry.....Philadelphia  
Martin Jackson.....Philadelphia  
Henry Hand Jones.....Philadelphia  
Helen F. Kinsey.....Philadelphia  
Mary Lawser.....Philadelphia  
Mrs. Walter K. Lyon.....Philadelphia  
Mrs. John MacIntyre.....Philadelphia  
Mary R. Merrick.....Philadelphia  
Katherine Milhous.....Philadelphia  
Elizabeth H. Parker.....Philadelphia  
Regina K. Polisher.....Philadelphia  
Anthony Roma.....Philadelphia  
Alfred G. B. Steel.....Philadelphia  
Emma Warfield Thomas.....Philadelphia  
Robert Waelder.....Philadelphia  
Edith Weber.....Philadelphia  
Margaret M. Welsh.....Philadelphia  
F. Elizabeth Wherry.....Philadelphia  
Harry Zion.....Philadelphia  
Mrs. James H. Beal, Jr.....Pittsburgh  
L. W. Blanchard.....Pittsburgh  
A. H. Clarke.....Pittsburgh  
Mrs. Janet Clement.....Pittsburgh  
Dr. Robert E. Doherty.....Pittsburgh  
Harry O. Eichleay.....Pittsburgh  
T. A. Inteso.....Pittsburgh  
Mrs. William Morrow.....Pittsburgh  
J. E. Nelson.....Pittsburgh  
Charles Bradley West.....Pittsburgh  
Mrs. Charles H. West.....Pittsburgh  
E. Josephine Saylor.....Reading

Paul W. Smith.....St. Davids  
Marjorie Love Sutton.....Stroudsburg  
Mrs. Elizabeth Armstrong.....Upper Darby  
Hobson Pittman.....Upper Darby  
Dr. Charles E. Feldstein.....Washington  
Alexander Brown.....Wayne  
Mrs. Carey Etlinger.....York  
Mrs. L. E. Churchill Walker.....York

RHODE ISLAND

Mrs. F. H. Peckham.....Barrington  
Mrs. Mary W. Magruder.....Jamestown  
Gerald Mast.....Providence

SOUTH CAROLINA

Katherine B. Heyward.....Columbia  
Edmund Yaghjian.....Columbia  
Eunice Chambers.....Hartsdale

TENNESSEE

Mrs. Paul J. Walker.....Athens  
Janice Walker.....Athens  
Otto W. Bahl.....Cosby  
Ted Burnett.....Knoxville  
Margaret Noone.....Lookout Mountain  
Mrs. Arthur Hochmann.....Memphis  
Marion Junkin.....Nashville  
Margaret Warden.....Nashville  
J. H. Fyfe.....Whitehaven

TEXAS

Maude Fletcher.....Amarillo  
Constance Forsyth.....Austin  
Mrs. Virginia Leberman.....Austin  
Mrs. E. L. Miller.....Austin  
Everett Spruce.....Austin  
Hal Story.....Austin  
Mr. & Mrs. Charles Umlauf.....Austin  
Homer T. Deal.....Bastrop  
Mrs. J. V. Noble.....Corsicana  
Jerry Bywaters.....Dallas  
Otis Dozier.....Dallas  
Mrs. F. L. Howell.....Dallas  
Florence McClung.....Dallas  
Beebe Sawyer.....Dallas  
Artine Smith.....Dallas  
Leslie Waggener.....Dallas  
Mrs. R. W. Erwin.....Fort Worth  
Creola Searcy.....Fort Worth  
Mrs. George R. Brown.....Houston  
L. C. Gill.....Houston  
Mrs. Ruth L. Poehler.....Houston  
Mrs. Chester A. Hubbard.....Lubbock  
Mrs. John Stahl.....McAllen  
Janet Turner.....Nacogdoches  
Werner Demuth.....New Braunfels  
Mrs. W. B. Davis.....Pampa  
Marie Joyce Troell.....Pleasanton  
George Hampton.....Port Arthur  
John J. Marst.....San Antonio  
William Reilly, Jr.....San Antonio  
Amelia Urbach.....San Antonio  
Mrs. F. H. Johnson.....Sherman

UTAH

Mrs. W. B. Ray.....Salt Lake City  
Gertrude Teutsch.....Salt Lake City

VERMONT

Mrs. Florence F. Osgood.....Burlington  
Mrs. Helen M. Beihl.....Burlington  
A. H. Sherman.....Highgate Springs  
Mrs. William S. Wood.....South Wallingford

VIRGINIA

Mrs. V. Perlmutter.....Arlington  
Mrs. J. T. W. Mitchell.....Blairs  
Kathleen Bruskin.....Falls Church  
Mrs. George C. Henkel.....Hampton  
Helen L. Kendall.....Hampton  
Mrs. Edmund H. Parry, Jr.....McLean  
G. A. Fowler.....Richmond  
Dr. Irving B. Gold.....Richmond  
Mrs. Arthur Klein.....Richmond  
Mrs. Virginia Clarke Taylor.....Richmond  
Mrs. L. A. Coleman Meagher.....Roanoke  
Betty Anne Taylor.....Temperanceville

WASHINGTON

Annette Edens.....Bellingham  
Mrs. Signe A. Hedlund.....Everett  
Mrs. Alonzo Condon.....Seattle  
Leon Derbyshire.....Seattle  
Edwin L. Fulwider.....Seattle  
Theodora Harrison.....Seattle  
R. C. Lee.....Seattle  
Jean Mathy.....Seattle  
Harriet Lorenzen.....Seattle  
J. P. MacFarland.....Seattle  
Isabel McCann.....Seattle  
Mrs. Porter Gale Perrin.....Seattle  
Amy G. Ulrich.....Seattle  
Mrs. Robert D. Wells.....Seattle  
Thomas W. Wells.....Seattle  
Mrs. Warren Baldwin.....Spokane  
Prudentia B. Gowell.....Steilacoom  
Mary Voorhees.....Tacoma  
Mrs. E. W. Saward.....Vancouver

WEST VIRGINIA

Lucina Keane.....Charleston  
Mrs. Charles A. Ray.....Charleston  
Otto F. Dickson.....Huntington  
Mrs. Frank G. Cox.....Morgantown  
Charles E. Patton.....Morgantown

WISCONSIN

Sister M. Philomena.....Madison  
Warner Taylor.....Madison  
F. H. Bresler Co.....Milwaukee  
Richard Daley.....Milwaukee  
Amanda Henschel.....Milwaukee  
Mrs. E. Higgins.....Milwaukee  
H. S. Moynihan.....Milwaukee  
Dr. La Vera A. Pohl.....Milwaukee  
Alta Bee Wolcott.....Milwaukee  
Rene Degeernan.....South Milwaukee  
Mrs. Stockton Loney.....Superior

[Please turn to page 26]



# Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

## NATIONAL SHOWS

**Greensboro, N. C.**  
5TH INTERNATIONAL TEXTILE EXHIBITION. Nov. 1-30. Woman's College, Univ. of N. C. Open to all designers. Media: woven and printed fabrics. Jury. Prizes. Entry cards due Sept. 17. Work due Sept. 24. For further information write Norma Hadin, International Textile Exhibition, Art Dept., Woman's College, Univ. of N. C.

**New York, N. Y.**  
UNITED NATIONS POSTER CONTEST sponsored by American Assoc. for U. N. Brooklyn Museum. Open to professional artists. Designs must be 18"x24"; include use of short slogan. Jury. Prizes total \$4,000. Work due Sept. 1. For further information write American Assoc. for U. N., 45 E. 65th St., New York City 21.

**PAINTING CONTEST FOR ACTIVE SEAMEN.** Seamen's Church Institute. Open to all seamen. Media: oil, watercolor. Jury. Prizes total \$55. Work due Oct. 1. For further information write Sec'y, Artists & Writers Club for the Merchant Marine, 25 South St., New York City 4.

**AUDUBON ARTISTS 7TH ANNUAL EXHIBITION.** Dec. 2-15. National Academy Galleries. Open to all artists. All media. Jury. Prizes. Fee \$3. Entry cards due Nov. 19. Work due Nov. 22. For further information write Ralph Fabri, 1083 Fifth Ave., New York City 28.

**Norfolk, Va.**  
TIDEWATER ART COMPETITION & EXHIBITION. Oct. 3-31. Norfolk Museum. Open to all artists 18 yrs. of age or older. Media: oil, watercolor, black & white; not over 48" in height or width. Subject matter: any artistic representation or interpretation of any contemporary or historical aspect of the Va.-N. C. Tidewater scene. Jury. Prizes total \$200, purchases. Entry cards due Sept. 10. Work due Sept. 15. For further information write Edward M. Davis 3rd, Dir., Norfolk Museum, Yarmouth St. & Mowbray Arch.

**Pasadena, Calif.**  
28TH ANNUAL EXHIBITION CALIFORNIA WATERCOLOR SOCIETY. Sept. 14-Oct. 31. Pasadena Art Institute. Open to all artists. Media: watercolor, pastel, gouache. Prizes. Jury. Entry cards and work due Aug. 27. For further information write Watson Cross, Jr., Sec'y., 934 1/2 S. Lake St., Los Angeles 6.

**Philadelphia, Pa.**  
3RD INTERNATIONAL EXHIBITION OF CONTEMPORARY SCULPTURE, SAMUEL MEMORIAL FUND. May 15-Sept. 11, 1949. Philadelphia Museum of Art. Open to all sculptors. Submit photographs of completed work, executed since 1940; closing date Jan. 15, 1949. Committee of Selection. Exhibition by invitation only. \$65,000 in commissions and purchases. For further information write Committee of Selection, Fairmount Park Art Assoc. Museum of Art, Parkway & 26th St.

**47TH ANNUAL EXHIBITION OF MINIATURES.** Nov. 7-Dec. 12. Pennsylvania Academy of the Fine Arts. Entry cards Oct. 11. Work due by express, Oct. 19; by hand, Oct. 22. For further information write Lisbeth S. Barrett, Devon, Penna.

**Syracuse, N. Y.**  
13TH ANNUAL NATIONAL CERAMIC EXHIBITION. Nov. 7-Dec. 12. Syracuse Museum of Fine Arts. Sponsored by Syracuse Museum & Onondaga Pottery Co. Open to ceramists of U. S. & Canada. Media: pottery, ceramic sculpture, terra cotta, enamels. Prizes total \$1,500. Fee \$3. Work due at Cleveland Museum and National Academy in N. Y. Sept. 16-18; San Francisco Museum, Sept. 23-24; Boston Museum School, Sept. 27-29; Syracuse Museum, Oct. 4-6. Further information available Sept. 1, write 13th Ceramic National, Syracuse Museum, Syracuse 3.

## REGIONAL SHOWS

**Atlanta, Ga.**  
THIRD SOUTHEASTERN ANNUAL ART EXHIBITION. Oct. 3-24. High Museum. Open to artists of N. C., S. C., Ga., Fla., Ala., La., Miss., Tenn. Media: oil, watercolor, tempera. Jury. Prizes total \$1,300. Work accepted Sept. 1-14 only at Cathcart Allied Storage Co., 134 Houston St., N.E., Atlanta. For further information write Ben Shute, High Museum of Art, 1262 Peachtree St., N.E., Atlanta.

**Massillon, Ohio**  
13TH ANNUAL NOVEMBER EXHIBITION. Nov. 1-Dec. 1. Massillon Museum. Open to present & former residents of Ohio. All media. Jury. Purchase award. Work due Oct. 30. For further information write Albert E. Hise, Curator, Massillon Museum.

**Montclair, N. J.**  
18TH ANNUAL NEW JERSEY STATE EXHIBITION. Oct. 31-Nov. 28. Montclair Museum. Open to artists of N. J. All media. Jury. Awards. Entry fee \$1 for Museum and AAPL members, all others \$1.50. For further information write Montclair Museum.

**New Orleans, La.**  
NO-JURY EXHIBITION. Sept. 12-30. Delgado Museum. Open to members \$5 per year. Any medium. Jury of Award. Prizes total \$125. Work due Sept. 8. For further information write Delgado Museum, New Orleans 19.

**Phoenix, Ariz.**  
23RD ARIZONA ART EXHIBITION. Under auspices of Phoenix Fine Arts Assoc. Nov. 5-14. Arizona State Fair. Entry cards due Oct. 20. Work due Oct. 25. For further information write Alfred Knight, Chairman, Ariz. State Fair Commission.

**Topeka, Kan.**  
SECOND ANNUAL EXHIBITION. Nov. 17-Dec. 17. Mulvane Art Museum. Open to residents of Nebr., Mo., Okla., Kan. Media: oil. Prizes total \$800. Entry cards due Oct. 23. Work due Oct. 30. For further information write Mary Flenniken, Sec'y., Mulvane Art Museum.

**Youngstown, Ohio**  
3RD BIENNIAL CERAMIC EXHIBITION. Sept. 12-Oct. 3. Butler Art Institute. Open to present & former residents of Ohio. Media: pottery, ceramic sculpture, enamel. Jury. Prizes total \$350. For further information write Mrs. Paul Stansbury, Sec., Butler Inst., 524 Wick Ave.

**Los Angeles, Calif.**  
CITY OF LOS ANGELES 4TH ANNUAL ART EXHIBITION. Oct. 17-31. Greek Theater. Open to artists in Los Angeles and vicinity. Media: sculpture, oils, watercolors, miniatures, pastels. Jury. Prizes. Entry blanks due Sept. 28. Work received Oct. 1 and 2. For blanks and further information write Paul Lauritz, 3955 Clayton Ave., Los Angeles 27.

**Sioux City, Iowa**  
4TH ANNUAL IOWA WATERCOLOR SHOW. Nov. 11. Art Center Association. Prizes total \$150. Work due Oct. 10. For further information write Freda I. Hellman, Art Center Assoc., 613 1/2 Pierce St., Sioux City 15.

## SCHOLARSHIPS AND COMPETITIONS

**New York, N. Y.**  
SHIVA SCHOLARSHIPS. Brooklyn Museum Art School and Art Students League. \$500 each. Open to applicants from Greater New York and vicinity. Jury. Paintings received at school chosen Sept. 1-10. For information and entrance forms write Brooklyn Museum Art School, Eastern Parkway, Brooklyn 17.

1948 ABBEY SCHOLARSHIPS FOR MURAL PAINTING. \$2,000 year. Open to citizens of U. S. and British Commonwealth of Nations who on June 1, 1948, were not more than 30 years old. Blanks due Nov. 3. Work due Dec. 5. For further information write Edwin Austin Abbey Memorial Scholarships, c/o Mr. Edward Hendry, 3 E. 89th St., N. Y. 28.

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## Evelyn Marie Stuart Says

People who fancy that the Impressionists ushered in any really new ideas concerning painting, hitherto unexpressed, should read a story written by Balzac in 1832, and staged further back, in 1612. The characters are Poussin, then a young artist; Probus, a court painter just being eclipsed in the favor of Marie De Medici by Rubens, and an old artist—either imaginary or obscure if real—called Frenhofer.

The old painter Frenhofer sells no pictures and will let no one see his work, but has been engaged for ten years on a single masterpiece involving and justifying all his theories. When Probus and Poussin finally gain admission to his studio and uncover his masterpiece they are amazed to see on the canvas no picture at all, but an agglomeration of layer after layer of color and tone out of which, at one corner, peeps a female foot superbly painted. Meanwhile, Frenhofer is calling attention to every bit of color laid on, and explaining its purpose. Finally he realizes that the two artists can see no picture at all. At first crushed, then regaining his self-esteem, he accuses them of being jealous and orders them out. Both sensed that he once had a picture, in the beginning, but had buried it in a welter of theory. The title of the tale is *The Unknown Masterpiece*, and it may well apply to many mystifying daubs which men who once had learned to paint present us with to the accompaniment of a concerto of theoretical jargon.

## THE 1948 PATRONS

[Continued from page 25]

### OUTSIDE UNITED STATES

Mrs. Janet R. Koerber.....	Gatun, Canal Zone
Gordon Dameron.....	Guam, Guam
James H. Fujimoto.....	Maul, Hawaii
A. S. Macleod.....	Honolulu, Hawaii
William Osterwind.....	Venezuela, S. A.
Ralph K. Saeki.....	Honolulu, Hawaii
D. I. McLeod.....	Toronto, Canada
Mrs. Cecilia MacKinnon Pearson.....	Quebec, Canada
S. M. Smith.....	Yukon Territory
George Thomson.....	Ontario, Canada
American Academy in Rome.....	Rome, Italy
Osborn Andreas.....	Oise, France
Pierre Pailliere.....	Port-au-Prince, Haiti

## Regarding Boston

[Continued from page 17]

servatism also reigned. Here more than 400 exhibits taunted the energy of the reviewer. Mary Bryan won the Publicover award with a moody watercolor of an abandoned farmhouse, while Frank C. Kirk of New York took the L. Edmond Klotz prize with a beautifully handled still life in oil. Mildred Jones took the Gruppe prize for an oil of an aged woman.

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## Plaza Resume

A RECORD ATTENDANCE, indicating a more auction-minded public, marked the season for the Plaza Art Galleries, according to president William H. O'Reilly's 1947-48 report. Sales amounted to \$1,461,750, gathered from 142 sessions in which 37,785 lots were dispersed.

Among the outstanding events of the Plaza season were the estate sales of Samuel T. Skidmore, Nina G. Carter, Rose Edith Aubin, General Robert Lee Bullard and Francisca Reyes; the removal sales of the Rosenbach Company, and the dispersal of the Gertrude D. Webster collection of American glass, porcelain and furniture.

As usual, there were numerous sessions devoted to Currier & Ives lithographs, the largest of which was a collection sold by the order of Alfange & Friedman, attorneys, in which two sporting prints, *The American Trotting Stud*, brought \$620. Among the paintings which changed hands were *Landscape with Giant Oaks* by Van Ruysdael (\$1,200), *Flower Girl* by Bouguereau (\$1,100), *Travelers* by Wouwerman (\$1,500) and *A Gondolier* by Degas (\$675).

Jewelry sales, a specialty of the Galleries, brought far and away the highest prices—such as \$24,500 for a diamond and platinum bracelet and \$6,000 for a pair of platinum and diamond clips. Other prices quoted included \$3,300 for a Philadelphia Chippendale lowboy, \$1,525 for a Chippendale breakfront and \$1,825 for an American secretary, circa 1790.

## New Hope Fights Cancer

New Hope, Pa., is anticipating one of the biggest art shows ever staged in the East, August 28 to September 6, for the benefit of the Damon Runyon Cancer Fund. The sponsors have announced that many leading artists throughout the U. S. have contributed paintings, while nearly a hundred artists from Bucks County will be represented. Some artists have donated a share of proceeds of sale, while many have given works outright. The sponsors hope to make the show an annual affair.

The exhibition and nightly auctions will be held on Mechanic Street, and will involve not only contemporary work but also pictures, bearing the names of Gainsborough, Hoppner and other early artists, as well as antique furniture. Artists wishing to participate may obtain details from John Francis, chairman, Canal House, New Hope, Pa.

## Arshile Gorky Dies

Arshile Gorky, abstract painter, was found dead by hanging in the barn of his farm in Sherman, Conn. last July 21. The Russian-born artist, who was a cousin of the famous writer, Maxim Gorky, was a frequent exhibitor in New York, as well as in large national exhibitions. A former teacher at the Grand Central Art Galleries he is represented in the Whitney and other museums. Gorky, who was about 43 years old, had recently undergone an operation for cancer. He leaves a wife and two children.

August 1, 1948

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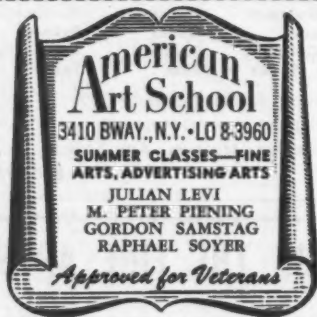
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## Chicago News

By C. J. Bulliet

Still life paintings by Hovsep Pushman of Oriental art objects, dominated by exotic gods and goddesses, inaugurate the picture galleries in the new million-dollar Findlay Galleries, dealers in pictures, glass, fine china and art objects in general.

Pushman, of the wealthy Chicago family of Armenian rug dealers, has made an independent fortune with his paintings, best sellers in New York and Paris as well as Chicago. His Paris studio, filled with Orientalia he had gathered for still life models in his student days, was a show place in the Latin quarter before Hitler.

The Findlays, who took over Pushman for all America west of New York when they absorbed the Anderson Galleries in 1941, are now in their third generation of prosperous picture dealers. William W. Findlay laid the foundation in 1870 in Kansas City, devoting a good part of his time to framing of pictures. He struck it rich shortly when he discovered and developed a young painter of Indians and cowboys named Frederic Remington.

William's son, Walstein, succeeding him in Kansas City, founded a branch gallery in Chicago in 1932. The new gallery, just opened by Walstein, Jr., is an outgrowth and vast expansion of that establishment. The sister of Walstein, Jr., Helen Findlay, with a full share of the family genius for prospering in art, is now owner and operator of the Kansas City gallery.

Exhibition Momentum at Roosevelt College, intended as a protest show against the annual exhibition at the Art Institute by Artists of Chicago and Vicinity, turns out to be just another gallery of the same sort of ersatz Modernism that makes up the Institute's trivial show. It has the misfortune of being consistently on a low level, without any of the three or four outstanding works that save the Institute show from utter drabness: The puzzled Man from Mars might logically ask: "Protest against what?"

### Trumbull Material Sought

Theodore Sizer, Professor of the History of Art at Yale, is taking up the quest instituted by Professor Benjamin Silliman, 2nd, in 1882. It appears that the latter gentleman was distressed because of missing interludes in information concerning the paintings of John Trumbull. At that time he wrote, "It is desired to compile a catalogue of the works of Colonel Trumbull . . . giving their present owners and places where they are kept . . . any information . . . will be thankfully received."

The plea seems to have been unproductive. Yale's interest in Trumbull is quite understandable as the artist was responsible for the design of the original Yale Gallery, the first such art museum in the United States connected with an educational institution, and he sold his collection to Yale. His desire, which was faithfully executed, was that he and his wife, after death, should be interred in the original gallery.

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August 1, 1948

## Illinois Annual

[Continued from page 9]

group of figures surrounded by struc-  
tural elements.

Donald M. Anderson, age 33, of Madi-  
son, was awarded a \$250 prize for his  
sensitively and expertly executed wa-  
tercolor *The Big Rock*.

Max Kahn of Chicago, frequent prize  
winner, was awarded a \$250 prize for  
his oil *Babies in a Hammock*, while  
Harry Mintz of Chicago, another con-  
sistent prize winner, was given an  
award of \$100 for his oil *One Day in  
Spring*, done in pearl-like tones of grey,  
blue and brown.

David Vance, another first-time win-  
ner of Alma, Michigan, age 22, was  
awarded \$100 for his opaque watercolor  
*General Library*. Charles B. Harper,  
age 26, of Cincinnati, was awarded a  
prize of \$100 for his amusing oil *Some  
Cattle*.

Eleanor Coen, age 32 (wife of an-  
other prize winner, Max Kahn), was  
awarded a \$100 prize for her oil, *Silent  
Children*.

The prints submitted to the exhibit  
were, as a whole, disappointing to the  
jury. Two prizes were awarded. One  
prize of \$50 went to 24-year-old Ruth  
Wahlberg of Chicago for her engrav-  
ing of grass, *Miniature Life*, probably  
done as a study in Lasansky's class at  
Iowa State. Arthur Levine of Chicago,  
20 years of age, likewise a Lasansky  
student, was given a \$50 award for his  
etching *Bridesmaids*.

Six of the twelve awards are pur-  
chase prizes and will go into the per-  
manent collection of the Illinois State  
Museum. These are the paintings by  
Mathew Broner, Kenneth Nack, Donald  
Anderson, and David Vance, and prints  
by Ruth Wahlberg and Arthur Levine.

Reviewing the exhibition as a whole  
the jurors observed:

Longman: "I think the exhibition  
represents about the same kind of cross-  
section of American art that one would  
get in a national exhibition. The va-  
riety of contemporary movements are  
nearly all present, apparently, in the  
states represented in this show."

Weber: "There are echoes in this ex-  
hibition of all the isms of the last five  
decades, and the problem of the young  
painter will be to cultivate a personal  
contribution to the scene. He will find  
this by going inside himself."

Charlot: "In looking over the work  
of the exhibition, there seems to be a  
danger among the young artists in at-  
tempting to build a style by leaning on  
style. The paintings that seem to me  
to be most vital in this exhibition are  
those whose style was evolved in a  
more direct contemplation of nature."

Among other outstanding watercol-  
ors are: *City Church* by William Stipe,  
*Ruins on Canal Street* by Kenneth  
Becker, *Summer Storm* by Kenneth  
Bradley Loomis, *Sea Gulls*, by Con-  
stantine Pougialis. Rainey Bennett is  
represented by a bold watercolor *City  
Mood: the River*, done on a recent trip  
to Milwaukee. Various works are suc-  
cessful in conveying a definite mood.

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prize-winning works will be exhibited  
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## Letters to the Editor

[Continued from page 5]

individuals throughout the State and by  
"loyal" Hoosiers living in other States,  
who are eager to widen the scope of art  
appreciation with its cultural influence. It  
is the only State organization of its kind  
of which we have any knowledge and are  
positive that it was the first, if there  
happen to be others at present.

He states also, "It has not, however,  
enjoyed the spectacular acclaim it re-  
ceived in the city of its exile." Mr. Bulliet  
has never attended a Hoosier Salon in  
Indianapolis, so he writes without author-  
ity. This year we received 60 columns of  
free publicity in leading newspapers. Mr.  
B. is without doubt the only Hoosier living  
in Chicago who does not know and be-  
lieve that the Hoosier Salon and the  
Patrons Association which sponsors it,  
have grown in influence and prestige  
since the offices were removed to Indian-  
apolis. During the seven years that the  
Hoosier Salon has been held in Indian-  
apolis, we have turned over to the artists  
a gross of \$96,777.89 in prizes and sales.  
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many states from New York to Cali-  
fornia with one shipment going to Cuba.  
Then there is the unkind parenthetical  
phrase about the "Brown County" group  
(subject to national wide-cracks). Permit  
us to say that this same Brown County  
group of artists has made a place for  
itself in our National life as well as  
being beloved and honored by all "loyal"  
Hoosiers no matter where they are. Their  
paintings hang in many homes through-  
out the country.

—MRS. LEONIDAS F. SMITH,  
Executive Chairman, Hoosier Salon.

## A Modern Viewpoint

[Continued from page 21]

should have two lives, one in which to  
learn and one in which to practice his  
art."

That is exactly what I am saying.  
The nice old fellow just hadn't got  
started yet—in his first life—and so  
should not be honored for what he did  
not achieve. The fact that the Museum  
of Modern Art and the editors of *Life*  
do honor him as "a great French  
painter" who "has taken his rightful  
place as one of the giants of French  
painting" is exceedingly hard to explain  
on any other ground than that they  
share his blundering confusion about  
the art of the picture. Of course, my  
standards may be too severe.

## Lamar Dodd Honored

Lamar Dodd, noted American artist  
and head of the art department at the  
University of Georgia, has been awarded  
a Regents' Professorship at the Uni-  
versity for contributing "prestige to the  
academic standing of the institution."  
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The Art Digest



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## Apprentice Studio at Randall

To help commercial art students overcome that familiar impasse—no job, no experience, no experience, no job—the Randall School in Hartford, Conn. will institute in its fall session an Apprentice Studio for advanced students. Instead of conventional classroom exercises students will work on jobs for local business firms. Each student will have a chance to compete on the roughs for newspaper and magazine ads, package, poster and direct mail advertising designs. From these the client will make his selection and pay the student for his finished work.

## New St. Paul School

The School of the Associated Arts, St. Paul's newest art school, will open Sept. 7 with a complete curriculum of fine and commercial arts. The School, which combines the former art faculty of Hamline University and the facilities of the Mills College of Art and Advertising, is headed by president Lowell Bobleter, who will also serve as director. Foster Kienholz, founder of Mills College, is vice-president and will supervise advertising courses. Classes will be limited to 150 day students and 100 night students.

## Correction

The Museum of Modern Art has announced that none of the originals in the Sculpture-in-Replica exhibition at Lord & Taylor are owned by the Museum, as erroneously suggested in the July 1st issue. However, the Museum has put on sale its first replica of a sculpture in its collection, a cast stone reproduction of Maillol's *Woman Arranging Her Hair*. The replica, the first in a planned series, measures the same size as the original (13 5/8 inches high) and is for sale at \$18.


## Berlin Newsletter

[Continued from page 20]

The pictures on the new big ship, *General Patrick*, were in a specially built compartment 20 x 10 x 10 feet and entirely lined with G. I. blankets for padding. Lights and fans provided control of heat and humidity. One soldier was always inside, another at the door, while an officer kept a record of all comings and goings. The cases of pictures were photographed right on the gang plank to show the seals.

An OMGUS baggage car and sleeper were put on the track outside the ship and the pictures, braced and staved, were moved in, with two soldiers keeping constant watch. Arriving at Munich, this priceless cargo and its conscientious attendants were met by Stewart Leonard of the Collecting Point and his crew of workmen. The pictures were loaded into a truck with soldiers standing with Tommy guns and taken to the ex-Nazi Verwaltungsbau, which now houses the Goering and Hitler collections. The next morning the real inspection began when the pictures were carefully compared with the photographs taken in Weisbaden two and a half years ago and with those taken in Washington before their departure.

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Kenneth A. Hudson, Director, Room 20

**ART SCHOOL DIRECTORS:**  
Now is the time to plan advertising for Fall Classes. For best results use America's "Art School Directory." For rates, 116 E. 59th St., New York 22.



(Opinions of the League are not necessarily those of the Digest)

## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

An Interstate Society for the Advancement of the Visual Arts

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### NATIONAL EXECUTIVE COMMITTEE

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### Too Late to Lock the Barn—But

One of the most flagrant pieces of copyright infringement in our experience is a hand-out circular of an Organizing Committee of a Labor Union exhorting the workers in a large plant how to vote.

On this large sheet they used one-half of it for a reproduction of a recent painting by one of our distinguished artist members, William R. Leigh. As you will remember, it was Mr. Leigh who accompanied Carl Akeley to Africa and then did those marvellous pieces in the Museum of Natural History in New York. He is a specialist on animals and wild life and is outstanding among American artists.

This painting which was plagiarized was one of his large canvasses in his recent show in the Grand Central Galleries and represents a group of western ponies in a circular huddle to kick off an attacking bunch of wolves. It was

copyrighted, as are all of Mr. Leigh's pictures, but that did not restrain this Committee. They neither asked Mr. Leigh's permission nor gave him any credit for it.

Captioned "HORSE SENSE," it made a perfect analogy for them, but that did not give them permission to appropriate Mr. Leigh's horses any more than it would give them the right to go out to a ranch and annex a few of the owner's ponies. In the latter case they would have been called horse-thieves, and on the range they have a special treatment for them or any other kind of rustlers.

Just what Mr. Leigh may decide to do in this case, we are not able to inform you. Uncle Sam takes our money and grants us a "copyright." It would seem that your Uncle should give a bit of relief to a man whose work is pirated,—which we believe is the legal word, instead of putting him to a lot

of costs to see whether the little C in a circle means anything.

But this is not all. By inference, Mr. Leigh feels that this indicates some connection between himself and this Union, and he dislikes that kind of advertising. He wants nothing to do with them.

### Your Inheritance Tax

The League herewith presents the second installment on the subject of taxes, prepared for us by our consultant, the well-known authority on these matters, Mr. Seymour J. Wilner. We urge every one to read it carefully and file it for future reference:

"Wherever working artists gather one is certain to hear the story, perhaps apocryphal, of the deceased artist whose pictures were appraised at such high values that, although he left his wife a considerable sum of money, the poor woman ended up in debt because of the estate taxes. Before discussing the effect of unsold pictures on estate taxes, it should be helpful to many artists to turn a light on the subject of estate taxes generally, including an important change in federal tax law enacted this year.

"Each state of the union has the right to impose an estate or inheritance tax on the assets of a decedent, yet no state exacts more than a modest levy. But federal taxation is another story. The federal government exacts an estate tax in addition to the taxes imposed by the various states. It is in theory an excise tax on the privilege of transmitting property at death.

"The federal law provides an exemp-



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tion of \$60,000, the tax being imposed only on the net estate in excess of that figure. The tax is in a graduated scale starting with 3% on the first \$5,000 and reaching 77% at 10 million. The net estate subject to tax is the gross estate less authorized deductions (debts, funeral and administration expenses, qualified charitable bequests and the exemption of \$60,000).

Unless the property left by a person at death is more than \$60,000 after subtracting the debts, expenses and bequests to qualified charities, no federal estate tax is payable. But, the property left by a person at death (gross estate) includes a few items unsuspected by many people. Among these items are: insurance on the decedent's life even though payable to a named beneficiary, if deceased paid the premiums thereon directly or indirectly, or otherwise had incidents of ownership in the policy such as the right to assign it or borrow thereon, or the right to change the beneficiary; the full value of property held in the joint names of the decedent and spouse, even though the surviving spouse takes all, except the part proven to have originally belonged to the survivor; property that decedent gave away during life but in contemplation of death; property given away in trust during life under certain conditions prescribed by law; and property which, although never owned by the decedent, is subject to decedent's right to say, by exercising a power of appointment, who shall receive it.

Under the Revenue Act of 1948 some important changes were made in fed-

eral law, of considerable benefit to every person whose estate, because it exceeds \$60,000, will be subject at death to federal estate tax. In the community-property states (Arizona, California, Idaho, Louisiana, Michigan, Nebraska, Nevada, New Mexico, Oklahoma, Oregon, Texas, Washington State and the Territory of Hawaii), one-half the community-property is deemed to belong to the surviving spouse and is no longer taxable in the estate of the decedent. In the remaining states of the union, the so-called common-law or noncommunity-property states, a "marital deduction" is now allowed in ascertaining the net estate subject to tax. This "marital deduction" is the amount of property passing from a decedent's estate to a surviving spouse (either widow or widower) not exceeding 50% of the gross estate after deducting debts, funeral and administration expenses.

In other words, no federal estate tax is now levied on the estate of a man or woman if the net estate (gross estate less debts, funeral and administration expenses) does not exceed \$120,000 and at least one-half the net estate is left to the surviving spouse.

To qualify for a "marital deduction," the property left to a surviving spouse must be outright, with no strings attached; but the "marital deduction" can also be secured with respect to the property left in trust for a surviving spouse if certain technical provisions of law are complied with.

Persons who executed wills before the Revenue Act of 1948 was enacted (April 2, 1948) should waste no time in re-

viewing their wills with their attorneys to insure for their estates the tax saving benefits of the new law.

### That State Department Art

Uncle Sam doesn't have a nickle's worth of luck when he goes in for art. You remember that bunch of paintings which the State Department purchased for exhibitions abroad—perhaps to show Russia that the atom bomb was not all we had. We couldn't make out whether it was to damn us with faint praise or praise us with faint damns. All we did was to turn the spotlight on it. Then there was such commotion it was recalled and canned.

But the War Assets Administration dug it out of the cans and put it up for auction. They should have left bad enough alone. After spending a lot for advertising and ballyhoo by those who pretend to know more about art than any artist, it was finally sold—if that is the word for it.

Anyway, it brought \$5,544.45. It had cost Uncle Sam—that's U.S., which stands for us (little u), \$55,800. The cost of the sales programs was \$1,000. The cost of handling it was more than the total received from sale, and that does not include a single penny for this "connoisseur" who selected this art, or any of his help.

It is to be hoped the War Assets Administration does not run across the canvases intended for Post Office decorations out in the mid-west, which the former head of the WPA Art Project referred to as a "cultural desert."

—ALBERT T. REID.

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# CALENDAR OF CURRENT EXHIBITIONS

**AKRON, OHIO**  
Art Institute To Sept. 1: Houses, U. S. A.

**ALBANY, N. Y.**  
Institute of Art To Sept.: Past Artists of Upper Hudson.

**ANDOVER, MASS.**  
Addison Gallery To Sept. 12: Art Schools, U. S. A.

**BALTIMORE, MD.**  
Museum of Art To Sept. 26: Lajos d'Ebneh, Sculpture, Drawings, Walters Gallery To Sept. 29: European Pottery & Porcelain.

**BOSTON, MASS.**  
Belvedere Gallery Aug.: Drawings, Paintings, Sculpture.  
Museum of Fine Arts Aug. 7-27: Paintings from Berlin Museum.  
Vose Galleries To Sept. 15: American Landscape & Figure Paintings.  
Wiggin Gallery To Sept. 29: Exhibition of Religious Prints.

**CAMBRIDGE, MASS.**  
Fogg Museum To Oct. 31: English Silver of 18th Century.

**CENTRAL CITY, COLO.**  
Gilpin City Art Assoc. To Aug. 14: Regional Annual Paintings.  
To Sept. 26: Contemporary Painting.

**CHICAGO, ILL.**  
Art Institute Aug.: Rembrandt Etchings: Print Collection; To Aug. 15: Regional Annual.  
Associated American Artists Aug. 2-18: Discoveries.  
Benjamin Galleries Sept.: Eleanor Coen.  
Chicago Galleries Assoc. Aug.: Selected Group of Paintings.  
Field Galleries From Aug. 20: Northwest Territory Winners.  
Findlay Galleries Aug.: Paintings Group: Hooper Pushman.  
Historical Society To Sept. 1: Gustaf Dalstrom, Frances Foy.  
Institute of Design To Aug. 20: Students Work.  
Little Gallery Aug.: Ceramics Group Show.  
Palmer House Galleries Aug.: Chicago Artists Group, All Media.  
Public Library Aug.: Woodblocks; Sept.: John Fabian Sculpture.  
Riccardo Gallery Aug.: Paintings by Jerry Finler.  
Roosevelt College To Aug. 28: Exhibition Momentum.  
Seven Fifty Studio Sept.: Paintings by Polia Pillin.  
Univ. of Chicago To Aug. 12: Charles Smith, Abstract Black Paintings.  
Woman's Club Gallery Aug.: Watercolors by Invited Group of Artists.

**CLEVELAND, OHIO**  
Museum of Art To Sept. 8: Rise of Landscape in Art.

**COLORADO SPRINGS, COLO.**  
Fine Arts Center To Sept. 5: 2nd Biennial New Accessions U.S.A.

**DALLAS, TEX.**  
Museum of Arts To Aug. 15: Abstract & Surrealist American Art.

**DAYTON, OHIO**  
Art Institute Aug.: Children to Palestine.

**DENVER, COLO.**  
Art Museum Aug.: 54th American Art Regional Annual.

**DETROIT, MICH.**  
Institute of Arts To Sept. 5: Founders Society Prize Winners; Sept. 10-26: Paintings from Berlin Museums.

**EVANSTON, ILL.**  
Art Center Sept. 12-30: Art Teachers' Exhibition.

**FT. SMITH, ARK.**  
KFPW Gallery Sept. 5-18: Oils by Robert L. Speer.

**GLOUCESTER, MASS.**  
North Shore Arts Assoc. To Sept. 12: 26th Annual Exhibition.

**HAMILTON, BERMUDA**  
Art Assoc. Galleries To Aug. 27: Marshall M. Goodman.

**HARTFORD, CONN.**  
Wadsworth Athenaeum To Sept. 5: Costume Exhibition.

**INDIANAPOLIS, IND.**  
Herron Art Institute To Aug. 28: Contemporary American Prints.

**INTERLOCHEN, MICH.**  
National Music Camp To Aug. 19: Professional Artists of Mich. Show.

**KANSAS CITY, MO.**  
Nelson Gallery Aug.: Paintings & Prints from Upper Midwest.

**KENNEBUNK, ME.**  
Brick Store Museum Aug.: Painting & Crafts Annual.

**KINGSTON, N. Y.**  
Lawton Park To Aug. 31: Community Art Exhibition.

**LIMOGES, FRANCE**  
Municipal Museum To Sept. 12: Limoges Enamels, 12-14th Centuries.

**LOS ANGELES, CALIF.**  
County Museum Through Sept.: Chinese Pottery, Porcelain & Bronzes.  
Cowie Galleries Aug.: Contemporary American Paintings.  
Hatfield Galleries To Aug. 15: Juanita Vitansek; Pauline Polk.  
Stendahl Galleries Aug.: Ancient American and Modern French Art.  
Vigevano Galleries To Aug. 20: Modern French Primitives.

**MANCHESTER, N. H.**  
Currier Gallery To Sept. 15: Paul Sample Retrospective Show.

**MANCHESTER, VT.**  
Burr & Burton From Aug. 28: Southern Vermont Artists Annual.

**MILFORD, N. J.**  
Borough Hall Aug. 27-Sept. 6: Delaware Valley Artists Assoc.

**MILWAUKEE, WIS.**  
Art Inst. Aug.: Wis. Centennial International Photographic Art.

**MINNEAPOLIS, MINN.**  
Institute of Arts To Sept. 5: Twin Cities' Prints.  
Univ. of Minn. To Aug. 25: Young Americans.  
Walker Art Center To Aug. 22: Sculpture Group.

**MONTCLAIR, N. J.**  
Art Museum Aug.: Closed.

**MONTGOMERY, ALA.**  
Museum of Fine Arts Sept.: Florida Gulf Coast Group.

**MONTEREY, CALIF.**  
Pat Wall Gallery To Aug. 14: Group.

**NEWARK, N. J.**  
Newark Museum Aug.: American Folk Paintings; Watercolors.  
Rabin & Krueger Gallery Sept. 8-24: Javet Dokus, Paintings.

**NEW HOPE, PA.**  
Art Mart To Aug. 14: Arthur Flory, Watercolors and Oils.  
De'aware Bookshop Aug.: Delaware Valley Artists Group.

**NEWPORT, R. I.**  
Art Association To Aug. 14: Marion Sharp; Josephine Paddock; Douglas Howell.

**NORFOLK, VA.**  
Museum of Arts To Aug. 29: The American Scene.

**NORWALK, CONN.**  
Silvermine Guild Aug. 15-29: Fred Hicks; To Aug. 13: Ceramics.

**OLD LYME, CONN.**  
Lyme Art Assoc. To Aug. 22: Oils, Sketches, Sculpture by Members.

**PHILADELPHIA, PA.**  
Academy of Fine Arts Through Sept.: Paintings, Thomas Sullivan.  
Museum of Art Through Sept.: Tapestries; 150 Years of Lithography; To Sept. 15: Modern Paintings, Loan.

**PITTSFIELD, MASS.**  
Berkshire Museum Aug. 6-31: Ivan Mestrovic.

**PORTLAND, ME.**  
Sweat Museum Aug. 3-21: Watercolors by Chen Chi.

**PORTLAND, ORE.**  
Art Museum Aug.: All-Oregon Show; To Aug. 13: Diego Rivera, Clifford Gleason; Aug. 2-23: Ben Shahn.

**POUGHKEEPSIE, N. Y.**  
The Three Arts To Aug. 21: Victoria Lucia Quintero, Paintings.

**PROVIDENCE, R. I.**  
Museum of Art To Aug. 13: Work by Students of School of Design.

**RALEIGH, N. C.**  
State Gallery Aug.: Paintings for Cover of "Progressive Farmer."

**ST. LOUIS, MO.**  
City Art Museum Aug.: Modern French Prints; Modern Paintings.

**SACRAMENTO, CALIF.**  
Crocker Gallery Aug.: Calif. Paintings: Old Masters.  
Fair Grounds Sept. 2-12: California State Fair.

**SALISBURY, CONN.**  
George Baer Gallery Aug.: Modern French Paintings.

**SAN FRANCISCO, CALIF.**  
City of Paris Aug. 11-Sept. 4: Howard Cook; Theodore Johnson.  
De Young Museum Aug.: Britannica Collection, American Painting.

**Labaudt Gallery From Aug. 20:**  
Lucien Labaudt Paintings.  
Legion of Honor From Aug. 6: IBM Watercolors; Cady Wells.  
Museum of Art To Aug. 8: Moholy-Nagy Retrospective; John Piper; Symbolism in Painting; Group Show.

**SANTA FE, N. M.**  
Modern Art Gallery Aug.: Contemporary Paintings and Sculpture.  
Museum of N. M. To Aug. 15: Group; From Aug. 15: Regional Annual.

**SANTA PAULA, CALIF.**  
Chamber of Commerce Aug. 13-22: 12th Annual Art Exhibition.

**SPRINGFIELD, ILL.**  
State Fair Aug. 13-23: Old Northwest Territory Art Exhibition.

**STONY BROOK, L. I.**  
Suffolk Museum Aug. 4-22: Douglas Hansen, Jean Jaubert; Aug. 25-Sept. 12: Clarence Carter; Group Show.

**TOLEDO, OHIO**  
Museum of Art To Aug. 29: Contemporary American Paintings Annual.

**TORONTO, CAN.**  
Art Gallery To Sept. 30: Permanent Collection.

**TRENTON, N. J.**  
State Museum To Sept. 7: Earle Horter Pencil Sketches.

**UTICA, N. Y.**  
Munson-Williams-Proctor To Sept. 8: Paintings, Sculpture, Prints.

**WASHINGTON, D. C.**  
Library of Congress To Aug. 15: National Exhibition of Prints.  
National Gallery Aug.: Permanent Collection.  
Pan American Union Aug. 2-16: Armando Pacheco.  
Phillips Gallery To Sept. 15: Contemporary American Paintings.  
Public Library Aug. 2-28: Selections from Portfolios of Art Div.

**WICHITA, KAN.**  
Art Museum To Aug. 18: Paintings by Louis Martzoff; 75 Latin American Prints.

**WILMINGTON, DEL.**  
Art Center Aug. 5-23: Paintings from Permanent Collection.

**WOODSTOCK, N. Y.**  
Rudolph Galleries To Aug. 31: Woodstock Artists Group.  
Art Gallery Aug. 6-17: Selected New Artists Group Show.  
Mobile Smith Gallery Aug.: John McClellan; Olga Sorensen.

**WORCESTER, MASS.**  
Art Museum To Sept. 1: Japanese Landscape Prints.

## NEW YORK CITY

A. C. A. Gallery (63E57) To Sept. 1: Summer Group.  
Acquavella Galleries (38E57) Aug.: Old Masters.  
American-British Art Center (44W 50) To Sept. 15: Closed.  
Argent Galleries (42W57) Aug.: Artists' Gallery (61E57) Aug. 2-27: Group Selected Paintings.  
Associated American Artists (711 Fifth) Aug.: Summer Group.  
Babcock Gallery (38E57) To Sept. 10: American Artists.  
Barbizon-Plaza Galleries (101W58) To Aug. 20: Howard Caney.  
Barzansky Galleries (664 Mad.) To Aug. 30: Closed.  
Bignou Gallery (32E57) To Sept. 10: Closed.  
Binet Gallery (87E57) To Sept. 1: Closed.  
Brooklyn Museum (E. Pkwy.) To Sept. 6: Wedgwood Exhibition; To Sept. 15: Modern French Prints.  
Brunner Gallery (110E58) Aug.: Old Masters.  
Buchholz Gallery (32E57) Aug.: Closed.  
Carlebach Gallery (937 Third) Aug.: Group Exhibition.  
Chinese Gallery (38E57) To Aug. 31: Summer Group.  
Contemporary Arts (106E57) Aug.: Summer Group Exhibitions.  
Downtown Gallery (32E51) Aug.: John Marin Watercolors.  
Durand-Ruel Galleries (12E57) Aug.: Closed.  
Durlacher Galleries (11E57) Aug.: Closed.  
Egan Gallery (63E57) Aug.: Closed.  
Eggleston Galleries (161W57) Aug.: Closed.  
8th St. Gallery (33W8) To Sept. 15: Summer Sale.  
Feigl Gallery (601 Madison) Aug.: Closed.  
Ferargil Galleries (63E57) Aug.: Summer Group.  
44th St. Gallery (133W44) Aug.: Ceramics.

Grand Central Galleries (15 Vand.) To Aug. 13: City Jubilee Group.  
Jewish Museum (Fifth at 92) To Sept. 15: Arthur Sayk, Ben-Zion, Aug.: "Scenes of Our City."  
Kennedy & Co. (785 Fifth) Through Sept.: Currier & Ives Prints.  
Kleemann Galleries (65E57) Aug.: Closed.  
Knodel & Co. (14E57) To Aug. 13: Selected Group; Aug. 13-Sept. 7: Closed.  
Kraushaar Galleries (32E57) To Sept. 1: "50 Years of New York."  
Laurel Gallery (48E57) Aug.: Closed.  
Levitt Gallery (16W57) Through Sept.: Group Exhibition.  
Julien Levy Gallery (42E57) To Sept. 7: Closed.  
Lilienfeld Galleries (32E57) Aug.: Summer Group.  
Luyber Galleries (112E57) Aug.: Group Exhibition, Oils.  
Macbeth Gallery (11E57) Aug.: Closed.  
Matise Gallery (41E57) Aug.: Closed.  
Metropolitan Museum (Fifth at 82) To Sept. 26: Chinese Paintings; To Sept. 19: Northern Gothic Prints; Portraits, New York Golden Anniversary.  
Midtown Galleries (605 Mad.) Aug.: Watercolors, Gouaches, Oils.  
Milch (55E57) Aug.: Early & Contemporary American Artists.  
Morton Galleries (117W58) To Sept. 15: Group Exhibition.  
Museum of City of N. Y. (Fifth at 103) To Oct. 1: Grace Moore Memorial; To Nov. 1: "Broadway Signs."  
Museum of Modern Art (11W53) To Sept. 12: N. Y. Private Collections; To Sept. 6: Bonnard Exhibition; To Aug. 22, 50 Photographs by 50 Photographers.  
Museum of Natural History (Cent. Pk. W. at 79) To Aug. 23: A. de Nottbeck, Drawings and Paintings.  
Museum of Non-Objective Painting (1071 Fifth) Aug.: Selection from Permanent Collection.  
National Art Club (15 Gramercy Pk.) To Sept.: Members' Show.  
New-Age Gallery (133E50) To Aug. 11: Group Exhibition.  
Historical Society (Cent. Pk. W. at 77) Aug.: Closed.  
Newhouse Galleries (15E57) Aug.: Distinctive Paintings.  
Newman Gallery (150 Lex.) Aug.: 19th Century American Paintings.  
Newton Gallery (11E57) Aug.: Old and Modern Masters.  
Opportunity Gallery (9W57) Aug.: Closed.  
Parsons Gallery (15E57) To Sept. 15: Closed.  
Passedoit Gallery (121E57) Aug.: Closed.  
Perls Galleries (32E58) To Sept. 7: Closed.  
Portraits, Inc. (460 Park) Aug.: Contemporary American Portraits.  
Rehn Gallery (683 Fifth) Aug.: Closed.  
Riverside Museum (310 Riverside Dr.) To Sept. 13: Closed.  
RoKo Gallery (51 Greenwich) To Sept. 7: Summer Group Show.  
Rosenberg Gallery (16E57) Aug.: French & American Paintings.  
Salmagundi Club (47 Fifth) To Sept. 17: Annual Summer Show.  
Salpeter Gallery (36W56) To Sept. 11: New Paintings, Group.  
Bertha Schaefer (32E57) Aug.: Closed.  
Schaeffer Galleries (52E58) Aug.: Old Masters.  
Schneider-Gabriel (69E57) Aug.: Closed.  
Schoneman Galleries (73E57) Aug.: Fine Paintings, All Schools.  
School for Art Studies (250W90) Aug.: Work by Students, Graphics.  
Schultheis Galleries (15 Maiden Lane) Aug.: Old Masters.  
Sculptors Gallery (4W8) Contemporary Sculpture Group.  
Seamen's Church Institute (35 South) To Sept. 1: Thomas Lyon.  
Seligmann Gallery (5E57) Aug.: Closed.  
Serigraph Galleries (38E57) To Sept. 7: Prize Winning Serigraphs.  
Silberman Galleries (32E57) Aug.: Old Masters.  
Tribune Art Center (100W42) Aug.: 21 Artists of Pre-Hitler Germany.  
Van Dieman Galleries (21E57) To Sept. 15: Closed.  
Village House (139W13) To Sept. 15: Prize-winners from Art Center.  
Weyhe Gallery (794 Lex.) Aug.: Closed.  
Whitney Museum (10W8) Aug.: Closed.  
Wildenstein & Co. (19E64) Aug.: Winslow Homer; Eastman Johnson.  
Willard Gallery (32E57) Aug.: Closed.  
Young Gallery (1E57) Aug.: Old and Modern Paintings.

